

# HINTS ON TEACHING FRENCH

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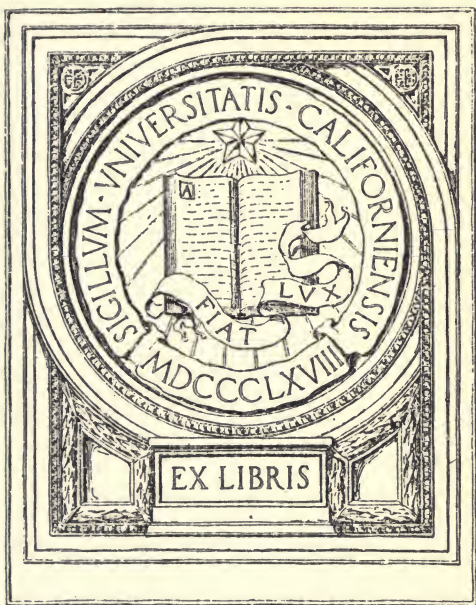
WITH A RUNNING COMMENTARY  
ON DEAT'S FIRST AND SECOND  
FRENCH BOOKS

BY

WALTER RIPPMAHN



NEW YORK  
E. P. DUTTON AND CO.



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## INTRODUCTION

FIFTEEN years have elapsed since the first edition of these *Hints* appeared, together with the *First French Book*—the first school book in England on reform lines, written entirely in French.

What seemed a bold venture then, and was exposed to a good deal of adverse criticism, is now accepted as "orthodox." The principles of the reform movement have been universally recognised as sound, at least as far as the early stages of instruction are concerned. I have never doubted that they are also applicable to the intermediate and advanced stages, and many volumes have been added to this Modern Language Series which testify to my faith. Still, I confess that here we have yet a good deal of work to do ; our foremost task being to make the external examinations more reasonable. The University of London has shown the way. Its Junior Examination is better than any other, and the regulations for the Senior and Matriculation Examinations have recently been changed in accordance with the valuable Report on External Examinations issued by the Modern Language Association.

In this, the fifth, edition of the *Hints* I have made a number of changes which experience showed to be desirable. The discussion of method has been supplemented by the mention of recent additions to the Series, etc., and a few mistakes have been corrected. In the running commentary the references have been changed so as to apply to the *First French Book* in its present form (21st and following editions).

I was tempted to extend the book considerably by dealing at length with the teaching of French after the early stages, incorporating the substance of lectures I have

delivered for some years past at Queen's College and at the Ramsgate Holiday Course. I felt, however, that adequate treatment required more time than I could well spare. I hope to issue a book on the subject in a year or two. In the meanwhile I would draw the attention of teachers to the growing list of volumes in this Series, which now contains many books on reform lines suitable for Middle and Upper Forms. To single out one book, which contains a wealth of material on French life and ways, I may refer to Mr Duhamel's *Tony et sa Sœur*, because it has not yet attracted all the notice it deserves.

The *Hints*, then, remain a handbook for the teaching of beginners; but the underlying principles can be applied by the intelligent teacher to subsequent work. A classified list of the volumes in the Modern Language Series will be found on pp. 129 and foll., and from these a choice can readily be made.

I cannot conclude without recording the death of my honoured friend, Sines Alge, who passed away since the last edition of the *Hints* appeared. He was a splendid son of Switzerland—vigorous, upright, transparently sincere. In the very front rank of teachers, a true pioneer, he always took especial interest in the teaching of languages; and as a Modern Language teacher he has most strikingly left his mark. Few school books have had so wide a circulation, or exerted so great an influence, as the *First French Book*, which in its earliest form was Alge's *Leçons de Français* (1887); and this is only one—though the most noteworthy—of his works. His books on method opened my eyes to the importance of the reform; and I owe to him a great debt, which I was able only in part to repay.

WALTER RIPPMANN

LONDON

July 1913



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## RUNNING COMMENTARY—

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## HINTS ON TEACHING FRENCH

*The principles on which Dent's First and Second French Books are based are in all essential points identical with those advocated by the Association phonétique internationale, by Widgery in his book on "The Teaching of Languages in Schools," by the pioneers of the "reform" movement in Germany (Viëtor, Franke, Walter, etc.), and prescribed by the French Minister of Public Instruction, for the teaching of Modern Languages.*

The "reform" in Modern Language Teaching now in progress is one of the most noteworthy events in the sphere of *Teaching* since the Renaissance, surpassing in importance even the results of introducing Science to the school.

Professor FINDLAY, *Principles of Class Teaching*, p. 200.

The acquirement of a living language as a direct instrument of thought will secure that everything which is now learnt will be learnt the more thoroughly, and that boys on leaving school will have the additional advantage of being able to converse easily and correctly in the foreign idiom.

Dr SPENCER, *Chapters on the Aims and Practice of Teaching*, p. 90.

OUR pupils' object in learning a modern language is, in the first place, that they may understand, speak, and write it. It must therefore be our first care as teachers to enable our pupils to understand it and to gain some fluency in the use of it; and we begin by acquainting them with the common objects of daily life, their usual surroundings.<sup>1</sup> They must learn to speak about them in simple language, it is true, but without effort. This is our guide in selecting the vocabulary which they are to acquire first; and in the beginning we avoid what is strange to the mind of a child, as well as what is unusual in point of grammar.<sup>2</sup> When we come, for

<sup>1</sup> Ce qu'il faut étudier d'abord dans une langue étrangère, ce n'est pas le langage plus ou moins archaïque de la littérature, mais le langage parlé de tous les jours.—*Association phonétique internationale.*

<sup>2</sup> Take care of the easy things, and the hard ones will take care of themselves. . . . The way to make out a difficulty is not to puzzle at it, but to familiarise yourself with those parts which you do understand, till they gradually throw light on the more obscure. This is particularly evident in the learning of languages. If men could but be persuaded to read easy books with very great care and attention, they would acquire such a knowledge of the language as they might apply with the greatest advantage when they came to harder ones. . . . My rule will apply also very well to the right method of learning grammar.—*Archbishop Whateley.*

instance, to the first case of an "irregular" feminine or plural, we do not at once inflict a long list of "exceptions" on the child. Let the instances first occur in the reading, and in each fresh case let the pupil recall what has gone before. Care must be taken that the stock of words does not dwindle; and therefore constant repetition is essential.

To have at command a good vocabulary of common words is the surest step towards an intelligent enjoyment and appreciation of literature. With such a vocabulary, our pupils can take up a French book and read it with the same ease as French children.

It is necessary to emphasise strongly that common words should be learnt first, and those aspects of life considered which are of like interest to children in all civilised countries. That broad sympathy with other nations and appreciation of what is good outside our native country, which the modern language teacher should be ever anxious to foster, will spring from thus early insisting on what is *similar*; when the intellect is more matured there will be plenty of time for the pupil to notice and think about the features in which various nations *differ* from each other.

It was suggested by Toussaint, that at the outset such words should be preferred which are similar in the two languages; and both Dr Spencer and Professor Findlay approve of this. There is, however, a grave objection: the pupils are inclined to approximate them still more, and to let the English pronunciation influence that of the foreign word. Again, the number of common words of this kind is fairly large if we compare English and German; but the French words which resemble English words in most cases denote abstractions, or comparatively unfamiliar objects, and it must be our aim first to teach words which denote concrete things of natural interest to the child.

For a long time it was customary to teach living languages in the same way as classics ; we may call this the "dead" method. The grammar was made the centre of instruction ; the results achieved were not satisfactory, for the pupils barely succeeded in reading an easy text, and hardly ever learnt to express themselves with ease either in speaking or writing. Moreover, the choice of books was seldom made to suit the child mind ; for instance, the tragedies of the Louis XIV. period were put into the hands of those who were far from possessing the literary training necessary for a proper appreciation of these difficult plays.

An intermediate stage is represented by the 'translation' method, which is still occasionally employed. Here the instruction is based entirely on the reading book. The grammar is taught in connection with it, but it must be confessed that the treatment of it is often anything but systematic ; nor is sufficient care given to the choice of a suitable vocabulary. Constant translation and retranslation are supposed to lead to the desired result of a thorough command of the language.

Recent developments in modern language teaching show a distinct tendency to paying great attention to the spoken language in the first place. Instead of connecting an object with the English word and then translating it into its foreign equivalent, the child is taught to connect the object directly with the foreign word ; in other words, it is led to think



in the foreign language.<sup>1</sup> Various ways have been suggested for accomplishing this end. By some the foreign language has been taught by means of object lessons; but it is not easy to have in the class-room specimens of all the common objects about which one wishes to talk. Others prefer to "visualize" the objects, to create a scene before the pupil's mind. This puts a great strain on the teacher, and is not found to answer in the case of children; moreover the "series" method, which makes a special feature of "visualization," has a tendency to become mechanical.

The use of pictures, on the other hand, has been found a most valuable aid in teaching; and those published by Hölzel<sup>2</sup> have, during

<sup>1</sup> This is sometimes called the "direct" or the "natural" method of learning languages. It is worth noting that these ideas are being adopted even by some teachers of classics. The admirable work done by Dr Rouse at the Perse School, Cambridge, has attracted much attention.

<sup>2</sup> These pictures were used in the first ten editions of our *First French Book*; but many teachers of experience objected to them on the score that they represented Austrian scenes, and were not artistic. In consequence a fresh series of Pictures of the Seasons has been designed by Mr Symington; they are published by Messrs J. M. Dent & Sons, Ltd., and cost 2s. 6d. each unmounted, 3s. 6d. each mounted on linen and eyeletted, and 6s. each mounted on linen and bound at edges, with rollers. In these pictures the general effect is very pleasing, and the details are clear and thoroughly French. Small reproductions are given at the end of the *First French Book*, but these are *only meant as a help to the pupil in his home work*. For class work the teacher should use the wall pictures, the size of which is 55 × 35 inches.

the last fifteen years, been utilised by many teachers following Mr S. Alge's example, the first edition of whose book appeared in 1887. Here we have men and animals, their relations to each other<sup>1</sup> and to nature, their occupations and qualities, the objects of nature and art, life in the country and in towns; and all is put vividly before the pupil. Guided by his teacher he travels through his early childhood again; he learns to clothe his thoughts and feelings in a new garment; he becomes thoroughly familiar with the stock of words he acquires, and has it fully at his command. He understands the teacher, and can answer his questions (based on the picture); and his companions can tell whether he is right—for the questions call up the same associations in the mind of each pupil.

Though there might be a hundred answers to *Que fait la mère?* yet the old First Courses gave only one, chosen at random. When the teacher bases his first teaching on the "Spring" picture, the pupils will all have only such answers ready as suit the particular case: *elle travaille dans le jardin, elle bêche, elle laboure (ou cultive) le jardin*, etc.

And how little human interest there is in the unconnected sentences of those First Courses!

Personne ne parle pour appliquer une règle de grammaire, c'est le défaut de ces phrases qu'on a longtemps fait apprendre, et qui à juste titre ont été tournées en ridicule. Voici une

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<sup>1</sup> The persons on the first picture (Spring) are all related to each other; and our pupils take quite a keen interest in the three generations of the Bontemps family, each member of which soon gains a distinct individuality.

The persons on the other pictures also have names, and thus appear as individuals, not as mere types.



phrase sur les pronoms que je prends dans un livre d'exercices : *Votre mère n'a-t-elle pas entendu chanter nos oiseaux?* Et cette autre : *J'ai froid aux mains, mais vous avez chaud aux vôtres.* La meilleure volonté se refroidit au contact de ces phrases vides de sens.—*M. Michel Bréal.*

The teacher suggests a train of thought, and the pupils can often supply several answers to any particular question, according to their tastes or inclinations. They are encouraged to be as original as possible; and this gives fresh zest to their work.<sup>1</sup> Frequently the picture is merely the starting point, and the teacher passes from it, by easy stages, to other things which are familiar to the pupil.

The striking advantages of teaching by pictures are :—

(i) The sound of the foreign word is directly associated with the idea to be expressed. Neither the spoken nor the written form of the English word intrudes between them.<sup>2</sup>

(ii) The employment of the mother-tongue by the pupil is reduced to a minimum<sup>3</sup>; and he is en-

<sup>1</sup> The actual use of the foreign tongue invariably interests the pupils, giving them a sense of mastery that nothing else can bring.—*Professor C. H. Grandgent.*

<sup>2</sup> Autant que possible, le maître rattachera les expressions de la langue étrangère directement aux idées ou à d'autres expressions de la même langue, non à celles de la langue maternelle. Toutes les fois qu'il le pourra, il remplacera donc la traduction par des leçons de choses, des leçons sur des images et des explications données dans la langue étrangère.—*Association phonétique internationale.*

<sup>3</sup> But not excluded entirely; it is not always a gain to be rigidly consistent. See the remarks a little further on.

couraged as much as possible to make a free and natural use of the foreign words he has already acquired.<sup>1</sup>

The objection is sometimes raised that it is impossible to impart any fluency of speech to pupils in a class : see some suggestions with special reference to class teaching on p. 33.

(iii) The picture readily supplies a very large number of examples for the purposes of grammar drill.

(iv) Hence the pupil is led to express his own ideas, not slavishly following the cut and dried phrases of a book, and the teaching becomes brisker and brighter.

<sup>1</sup> If we accustom children to hearing the foreign language and to using it themselves constantly from the very beginning, and insist on their pronouncing correctly and uttering fluently whatever they say, we shall, it is true, not succeed in making foreigners of them, nor is this in any way desirable ; but we shall prevent the feeling of helplessness and embarrassment, and the nervous fear of appearing foolish, which makes so many of us hesitate to use a foreign language, and impedes us in our intercourse with foreigners, depriving us of much pleasure and profit.

La timidité grandit avec les années : nous nous rendons mieux compte des difficultés, nous avons plus d'égards pour l'oreille de nos interlocuteurs, notre amour-propre aussi est devenu plus sensible, et nous demeurons muets pour ne pas être au-dessous de la bonne opinion que nous voudrions donner de nous-mêmes.—*M. Michel Bréal.*

**The learning of words and forming of sentences.<sup>1</sup>**

(i) The teacher begins<sup>2</sup> by pointing to persons, animals, and things on the picture (as many as he has selected for the lesson), and names them. The pupils repeat what he says, until they can pronounce the words to the satisfaction of the teacher. Pupils are made to point at the various persons, etc., while others name them; or again, some name them, and others point them out (No. 1).

(ii) We show persons, animals, and things, and say what they are (No. 1).

(iii) We show persons, animals, and things, and say what they do (Nos. 2 and 3).

(iv) We show persons, animals, and things, and give their distinguishing features (Nos. 4 and 5).

(v) We show persons, animals, and things, and say where they are (No. 6).

(vi) In the later stages, teacher and then pupil read the sentences of a lesson one by one. In each sentence there is, as a rule, only one unknown word (printed in clarendon type); all the others are familiar to the pupil. The context gives the meaning of the new word. The pupil finds a special charm

<sup>1</sup> A detailed "running commentary" to the lessons will be found on pp. 37 and following.

<sup>2</sup> Notice the suggestion on p. 33, as to giving French names to the pupils in class teaching.

in discovering it ; it makes him think, he values it as the result of his thought, and his memory retains the word thus gained much longer than if he had obtained it without effort from vocabulary<sup>1</sup> or dictionary.<sup>2</sup>

If the teacher is not convinced that his pupils fully grasp the meaning of the new word, and cannot easily help them to do so, he may supply the English word. This should be regarded rather as a last resource ; at the same time, it would be unreasonable to make oneself the absolute slave of the rule that the foreign language should be used in the class-room. Many who make the attempt will be surprised how very little English they will find it necessary to introduce. In bringing out some point of grammar, it will sometimes be

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<sup>1</sup> A vocabulary is indeed given at the end of the First French Book, but such explanations as are to be found there are given in French. An alphabetical list of words, with references to the place where they first occur, is added to the Second French Book.

The pupils do not "prepare" a new piece ;<sup>1</sup> whatever is new is first done in class, then revised by the pupil, who will, therefore, only require the vocabulary in order to recall the words he no longer remembers, not to find new ones. If he has been systematically through the First Book, he will not have acquired the habit of turning at once to the vocabulary whenever he is doubtful, but will rather have gained the faculty of getting the meaning of words from their context. Besides, the fairly extensive vocabulary he will have acquired will enable him to recognise many words at once (*e.g.*, compound verbs, adjectives derived from substantives, etc.).

<sup>2</sup> The clumsy use of the dictionary causes an immense waste of time among junior pupils.—*Mr W. Stuart Macgowan.*

<sup>1</sup> The dangers of such preparation are now generally recognised ; it is a hotbed of errors. Similarly, passages for dictation should be based on the existing vocabulary, and should introduce nothing new ; compare those given in the running commentary to the Second French Book, *e.g.* on p. 97.



found convenient to give explanations in English; but as soon as the pupils are somewhat advanced, this too is best done in French.

“Every minute taken from native speech and conducted in foreign speech is a gain to the foreign language.”—*Professor Findlay*, Preparations for instruction in English on a direct method, p. 9.

(vii) At a still later stage the teacher can convey the meaning of a new word, without pointing to the picture and without giving the English, by means of an explanation in simple words that are already familiar, or better still, by means of suitable questions leading up to the required word. This is at the same time excellent practice for ensuring a knowledge of the existing vocabulary.

### Applying and repeating words.

Every new word is at once applied. The teacher asks what are the qualities of the new object, what the persons or animals do, where, when or under what conditions they do it; he asks about their various parts; about the subject and object of some form of activity; he also asks for synonyms, opposites, and so on. Many such questions are given in the various lessons, together with exercises of various kinds, which may be utilised for home work. At the end of a suitable number of lessons there is a careful repetition of the words that have been learnt.

All translation from the mother-tongue is avoided.<sup>1</sup> The pupil is to move as much as possible in the foreign atmosphere; and as the result of his efforts he is conscious of an ever-increasing stock of words, and consequently a growing power to express himself in the foreign language.<sup>2</sup> The recurrence of words in ever-varying surroundings will before long make him quite familiar with the words which form the framework of every ordinary conversation.

<sup>1</sup> "Das Übersetzen in eine fremde Sprache ist eine Kunst, welche die Schule nichts angeht," *Professor Viëtor*. Nothing is more dangerous for beginners than to make them translate English into the foreign language; the power to do this properly presupposes an extensive knowledge of the peculiarities of both languages, which only a mature student can hope to possess.—Dr K. A. M. Hartmann has rightly said, that this conviction is one of the most important results gained during the last fifteen years by those who have studied the theory and practice of modern language teaching.

<sup>2</sup> For exercises in the use of the foreign language ("skeleton exercises" and "free composition"), see the remarks on pp. 89, 93, and also Mr Storr's article on the Teaching of Modern Languages (*composition*, p. 277) in Mr Barnett's *Teaching and Organisation*.

The little books on *Easy Free Composition in French* (by Miss Bull) and *Free Composition and Essay Writing in French* (by Messrs Philibert and Pratt), are recommended for pupils in the third and following years of instruction.

What we know as **grammar** is the result of a critical comparison of the whole mass of a language ; a grouping of linguistic phenomena in various ways, and in certain cases their reduction to rules. If we wish to speak a foreign language, we must learn the rules in accordance with which it is constructed.

We should, however, not show our pupils the whole building with its enormous number of details and all its irregularities ; it must take shape under their very eyes, and, as they themselves use the materials, it will be as though they had helped to build it. For this purpose we supply them with words, the materials of language building ; and we show them how these are to be used in sentences, and let them notice to what changes they are subject in certain circumstances.

For an example, the reader is referred to the running commentary on No. 7 of the *First French Book*.

The new "materials" are examined from every point of view : everything remarkable in grammar, spelling, order of words is noticed, and either connected with what is already stored in the pupil's mind and put into its proper place, or if it is something quite new it is carefully kept until the time when it can usefully be employed ; all the materials are suitably arranged, and the rules deduced from them. As a help to the teacher we have given on pp. 37 and foll. a running commentary to the lessons of the First and Second Book. Here he will find in convenient arrangement all



that is noteworthy in each lesson, and also remarks about the method to be employed in certain cases which require special treatment. The grammar rules are gained by the pupil himself under the guidance of his teacher; they have been put together and arranged in sections 23, 33, 46, 52, 64 of the First Book, and pp. 129 and foll. of the Second. Copious references to the lessons are supplied; it is unnecessary to insist on the great value of this close inter-dependence of grammar and text. The rules are given in French, and the pupil is thus made acquainted with the French grammatical terms, which again helps him to avoid the use of English.

Many readers will be glad to make use of M. Berthon's *Première Grammaire Française*, published by Messrs J. M. Dent & Sons, Ltd., price 1s. 6d. net, in which all that is important in French grammar is stated in clear and concise French, and of Miss Batchelor's *First Exercises* and *Further Exercises in French Grammar*. A Key to the latter has also been issued.

### Pronunciation and Spelling.

Always, and particularly at the outset, insist on the best pronunciation attainable.—*Professor C. H. Grandgent.*

There can be no question that flexible organs well trained, together with only an average ear, will yield better results than even an exceptionally good ear without organic training.—*Dr H. Sweet.*

Quelques notions de phonétique physiologique ne seront pas inutiles au professeur. Ainsi qu'on l'a dit avec raison, elles seront pour lui ce que des notions d'anatomie sont pour le professeur de gymnastique. Corriger une fausse prononciation n'est pas chose facile: il faut avoir quelque idée des organes mis en jeu.—*M. Michel Bréal.*

In the first edition of this little book, issued towards the end of 1898, I said: "The application of phonetics to modern language teaching has as yet found little favour in England." During the last ten years, however, great progress has been made; many books have followed our *First French Book* in using the transcription of the International Phonetic Association, and there is a steadily increasing number of teachers with a good training in what we may call practical phonetics or school phonetics.

In the second of my articles on the Early Teaching of French in the *School World* (Feb. 1899, p. 51 and foll.) will be found suggestions for those who wish to gain some knowledge of phonetics; these may be briefly repeated here.

First obtain a general idea of the organs of speech, and of the sounds uttered in English and French. Exercise your own organs of speech systematically, in order to give them greater flexibility. At present the most convenient books for this purpose are the English translation of Viëtor's *Kleine Phonetik* (*Elements of Phonetics; English, French, and German*,<sup>1</sup> 2s. 6d. net), Mr B. Dumville's *Elements of French Pronunciation and Diction*<sup>1</sup> (2s. 6d. net), and Mr L. Bascan's *Manuel de Phonétique*<sup>1</sup> (2s. 6d. net).

French texts in phonetic transcription will be found in the *French Phonetic Reader*<sup>1</sup> (1s. 6d.), by Mr S. A. Richards; *Lectures-Dictées*<sup>1</sup> (1s.), by Mr L. Bascan; and *Épisodes en Action*<sup>1</sup> (1s. 4d.), by Mr J. S. Walters.

<sup>1</sup> In Dent's Modern Language Series.

The teacher may also be recommended to read a book on English Phonetics, such as *The Sounds of Spoken English* (same publisher, 1s. 6d. net). It is a growing practice to give children some knowledge of the sounds of their mother-tongue before they start a foreign language. For this purpose *English Sounds* (same publisher, 1s.) will be found useful.

This will give the teacher such a knowledge of the sounds and their mode of production as is indispensable for the proper teaching of French pronunciation. But if he knows German, he cannot do better than work through Klinghardt's admirable *Artikulations- und Hörübungen* (published by Schulze, Cöthen, at 5s. 6d. net); this will render his ear more delicate and his organs of speech more flexible.

If in doubt as to the pronunciation of any particular word, refer to Passy's *Abrégé de Prononciation française* (published by Reisland, Leipzig, at 1s. net); to Aug. André's *Traité de Prononciation française et de Diction accompagné de Lectures en prose et en vers*, (published by Payot, Lausanne, at 4 frs. ; the transcript is not quite the same as that of the *Association*, but it is not troublesome); or to the dictionary of Passy and Michaelis (published by Prior, Hannover, at 4s. net).

With the knowledge thus acquired, a stay in France will be most beneficial: the command of the language will be increased, and the student will be able to discriminate between good and bad pronunciation on the part of natives.

The Board of Education issues an annual list of Holiday Courses, which can be obtained through any bookseller. The London University Holiday Course at Ramsgate is particularly suitable for English teachers desiring to obtain a good knowledge of phonetics and to have opportunities of intercourse with French teachers.

A recent addition to Dent's Modern Language Series forms an excellent preliminary to the *First French Book*. It is Mr W. E. Llewellyn's *French Primer*. Part I. contains a simple phonetic text, with many pictures; Part II., the transition to the ordinary spelling. An excellent plan for the year preceding the *First French Book* is to give the first term to *English Sounds* (mentioned above), and to go through this *Primer* during the rest of the year.

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A few remarks may be added on the main difficulties of English children in pronouncing French.

The teacher should make sure that all the pupils breathe properly. Children who stutter, lisp, or have any other defect of speech require special attention; the parents should be communicated with, and steps should be taken to remove at an early stage what may become almost ineradicable later on, and the source of much discomfort, if not actual unhappiness.

The pronunciation of each individual must be distinct and sufficiently loud to be heard by every one present. This is particularly necessary in French, the articulation of which is much more precise than in the case of English. There must be no mumbling or slurring; the teacher must insist on clear enunciation until it becomes habitual.

If the pronunciation of French sounds gives a pupil serious trouble, he will often derive more help from the pronunciation of a fellow pupil than from his master's, because the former's voice is more like his own.

The teacher will endeavour throughout to let the children discover differences between English and French pronunciation for themselves.



The pupils should be encouraged to listen carefully while the sentences of the lesson are read by each in turn, and should be asked if they notice anything faulty in the pronunciation. It is remarkable how soon their ear becomes trained. They should, however, when asked, not reproduce the faulty pronunciation, but give the correct form of the word that has been mispronounced.<sup>1</sup>

Especially at the beginning, the class should read in chorus frequently. They soon learn to keep time, even without the guidance of the teacher, who can then control the pronunciation, and, like the director of an orchestra, single out the one who has "played a false note." When a class is large, it should be divided into sections for chorus work.

### *Separate sounds.*

The *vowels* present much difficulty to English (especially to southern English) speakers; a difficulty intensified when the children in learning English reading have been accustomed to spelling words by giving the names of the letters, instead of uttering the sounds which constitute the words. Their ear is not trained if they are told that the

<sup>1</sup> When a pupil has mispronounced a word, another pupil goes to the sound-chart, points first to the sound which has been heard and then to the sound which should have been uttered. The sound-chart *Les Sons du Français* contains the phonetic symbols in bold type. Small reproductions of this chart, with keywords, can be obtained at the price of 30 for 1s. There is also a set of nine charts, by Jones and Rausch, which show the tongue and lip positions for the chief vowel sounds.

vowel in *bit* is *i* (pronounced as “eye”) or that the vowel in *but* is *u* (pronounced “you”). They must be taught to distinguish the actual sounds uttered; for instance, they must come to know that in *bait* and *boat* we have not simply long vowels, but real diphthongs, and to recognise that *beat* and *boot* also have not one vowel sound of uniform value between *b* and *t*. Unless this be clearly understood they will pronounce the French and English *rose* alike, and make French *tête* and English *late* rime. To make these mistakes is alone sufficient to stamp a pronunciation as utterly un-French.

In pronouncing the *a* in words like *âme*, *pas*, the tongue should lie flat in the mouth; many southern English speakers either draw the tongue back too far, which gives a “dark” sound, often heard in southern English *father*, or raise the front of the tongue, which gives the “clear” sound of *a* in French *rage*, *ma*, or in northern English *cat*.

The three sounds of *e*, viz. unaccented *e*, close *é*, and open *è* must be carefully kept apart. The first offers little difficulty, as a very similar sound (without lip-rounding) occurs in English. But the distinction between close *é* and open *è* requires attention; *e* in *then* is about half-way between the two.

*Exercises* : *e* (i.e. unaccented *e*)—*a-è-é-è-a-e, é-è-a-c-a-è-é*. (Repeat; first slowly, then more rapidly, but always distinctly.)

In practising these exercises, the vowels should not only be jerked out separately; it is good to practise gliding from one to another.

The lips are very inactive in southern English ; in French clean and vigorous lip action is essential for the correct production of a large proportion of the vowels. The teacher will round his lips as much as possible in producing the sounds written *o* and *ou* in French, and will insist on a close imitation on the part of his pupils. Every pupil should be provided with a little mirror ; it is the only way to make the beginner understand what lip-rounding means.

*Exercises* : a (mouth well open) –o (lips well rounded) –ou (lips still more rounded) ; the opening no larger than the end of a lead pencil) –o–a, ou–o–a–o–ou (Repeat).

The distinction between close *o* (as in *rôle*) and open *o* (as in *parole*) must be mastered next, and the sounds practised by individuals and the whole class.

*Exercises* : a–open o–close o–ou, ou–close o–open o–a ;  
close é–open è–pause–close o–open o ;  
i–close é–open è–a, ou–close o–open o–a.

Special care is necessary in the case of *é*, *è* and close *o* to avoid the diphthongal character of the kindred English sounds. The organs of speech must be kept in one position all the time ; thus in the case of close *o* the lips must be rounded before the beginning of the vowel, and the rounding must remain unchanged during its production.

When open *è*, close *é* and *i* are pronounced with lip-rounding, we obtain the sounds heard in *peur*, *peu*, *pur* respectively :—



	<i>Tongue position :</i>	<i>Lip-rounding :</i>
For open <i>eu</i>	as for open <i>è</i>	as for open <i>o</i>
For close <i>eu</i>	as for close <i>é</i>	as for close <i>o</i>
For <i>u</i>	as for <i>i</i>	as for <i>ou</i>

Sounds closely approaching the French sounds can be produced without lip-rounding, and are often substituted for them by English speakers ; but the teacher should insist on the correct mode of production.

The sound of *u* gives a good deal of trouble. The pupils should push a pencil into their mouths in order to realize that in the case of French *ou* the back of the tongue is raised, and in the case of *u* the front.

When a vowel is followed by *r*, there is a tendency to slur the *r*, often also to lengthen the vowel. Here the teacher has a most difficult task : the pupils must be made to trill the *r* (see below), and the idea that the vowel is long must be eradicated by constant repetition of the correct pronunciation. The French *porter* is not represented by the English *paw-tay*.

The *nasal vowels* give some trouble, until the child clearly recognises to which oral vowel each nasal vowel corresponds. The relationship is roughly as follows :—

<i>Oral :</i>	<i>Nasal :</i>
<i>o</i> in <i>porte</i>	{ <i>on</i> in <i>oncle</i> <i>om</i> in <i>ombre</i>
<i>e</i> in <i>perte</i> <sup>1</sup>	{ <i>in</i> in <i>fin</i> <i>ein</i> in <i>plein</i> <i>ain</i> in <i>main</i> <i>aim</i> in <i>faim</i>

<sup>1</sup> Or *a* in southern English *bat*, *pat* may be compared.

<i>eu</i> in <i>peur</i>	{ <i>un</i> (indef. art.) <i>um</i> in <i>humble</i>
<i>a</i> in <i>lâche</i>	{ <i>en, an</i> in <i>enfant</i> <i>em</i> in <i>temple</i> <i>am</i> in <i>champ</i>

The two most frequently confused are the sounds written *on* and *an*; <sup>1</sup> this is largely due to the fact that the oral vowels are badly pronounced. If a very "dark" *a* is pronounced (see above), and if the open *o* is uttered without lip-rounding, the two sounds are very much alike; and if they become nasal, the ear can hardly distinguish them.

Many of the *consonants* also deserve attention: *b, d, g*, at the end of words are uniform in value; very often in English the vocal chords cease vibrating before the sound is at an end; in other words, the *b* passes into *p*, *d* into *t*, and *g* into *k*. The same is true of final "voiced" *s* (as in English *dogs*), which in French never passes into "voiceless" *s*.

<sup>1</sup> To one who knows the language it may seem incredible that these sounds should not be recognised by the ear, as different. I have had lisping 'patients' who in the same way could not distinguish between the sounds of *sh* and *s*; now that they are cured they are quite clear about it. I also had a pupil nineteen years of age, who had never been able to hear any difference in the pronunciation of *fought* and *thought*; he himself pronounced them in exactly the same way. "The greatest difficulty I have to encounter," says Professor C. F. Kroeh, an American teacher of recognised ability and long experience, "is the imperfect training, or total absence of training, of the ear in our schools." This is quite as true here as in America.

*p, t, k*, are never aspirated, as is often the case in English; when we emphasise a word like *pain*, we commonly let *h* follow the *p* (similarly in German).

If a sheet of paper is held lightly before the lips, and the English or German *Papa* is pronounced forcibly, the aspiration will cause the paper to move. When the French *papa* is pronounced, there should be practically no movement.

The sounds which follow *l* in *Louis* and *lui* respectively are not identical. The former is like the English *w*; it is the consonantal sound corresponding to the vowel written *ou* in French; the latter corresponds to the French *u*. In *ui* the tongue position does not change; but the lip rounding required by the *u* ceases when the *i* is uttered.

*j* and *g* (with the same sound) are sometimes read as in English, *e.g.*, French *journal* is made to begin with *d*, like English *journal*. A comparison of the sounds in *ledger* and *leisure* will help to impress the fact that *j* in *Jim* represents two sounds, as does *g* in *gem*.

In pronouncing *l*, care must be taken that the tongue touches the upper teeth; in southern English it is usually drawn back and the *l* has a "dark" sound, which appears in an extreme form in the milkman's cry "Milkoo!"

The most troublesome of the consonants to a southern English child is undoubtedly the *r*. It is not, indeed, necessary to teach the "uvular" *r* (or "throat *r*," as it is sometimes called), common in the speech of Paris and the other large towns; the "lingual" *r* (or "tongue *r*") is preferred by the

French themselves, in theory. But *r* must always be trilled : this is difficult for speakers who have been accustomed to the ordinary English *r*, which is lingual also, but untrilled, where it has not disappeared altogether. It takes some time before children acquire the habit of trilling every *r* in French.

Difficult combinations should be practised, such as *arbre, mercredi*, and the *ron-ron-ron*, which represents the purring of a cat.

### *Accentuation.*

English speakers constantly transfer the English accent to French words ; thus they dwell emphatically on the second syllable of words like *commencer, regarder, répondre*. To counteract this, the teacher does well to insist on uniform accentuation of all syllables, none being stressed in a marked way ; later, the French distribution of stresses may be attempted.

A good exercise consists in tapping uniformly on the table as each syllable is uttered in reading aloud.

### *Liaison.*

It is a great mistake to make every possible *liaison* in conversational French ; the pronunciation becomes intolerably pedantic. It is a still greater mistake to carry a letter across a pause, however slight. The pupils should be taught to make suitable breath pauses when they read a sentence ; they will then instinctively “run together” :—

article and noun :	<i>des enfants</i>
adjective and noun :	<i>de bons enfants</i>



pronominal adjective and

noun :

*ces enfants, mes enfants*

preposition and noun :

*dans un jardin ; en arrivant*

adverb and adjective :

*elle est très heureuse*

pronoun and verb :

*ils ont joué, ont-elles chanté,  
on ira*

conjunction (not *et!*) and

following word :

*quand il viendra*

How much time will the Teacher have to devote to exercises in pronunciation? He will have to spend as much as will enable each Pupil to pronounce the unfamiliar sounds fairly correctly, if not fluently. This may take eight or ten periods with a class of average size and ability, in which the Pupils have not already acquired bad habits of pronunciation. But it is not enough to have enabled them to pronounce the words correctly a few times; only constant repetition will ensure their being produced easily and instinctively. For this purpose it is advisable to set aside some minutes every lesson during the early stages for drill in sounds; this can best be done with the aid of the sound-chart (see p. 18, note). After some time it will be unnecessary to continue this special drill;<sup>1</sup> the constant use of French by the Pupils in class will afford the Teacher a ready means

<sup>1</sup> To avoid monotonous repetition it is better to let further attention to this subject take the form of carefully working up a piece of poetry or a fine prose passage, which are learnt by heart. The Pupils have the whole in phonetic symbols (if these are used) to help them at home. Many, however, like to give their Pupils a few minutes' sound drill at the beginning of every lesson, to "tune up" the instruments,



of ascertaining that their pronunciation is satisfactory. He may take it for granted that any remissness on his part in correcting faulty pronunciation will soon lead to undesirable results. The fact that his Pupils use their mother-tongue almost exclusively when they are not in his class makes it imperative that he should demand an absolutely correct pronunciation of French when they are with him.

### Transition from the phonetic to the ordinary spelling.

This section is for the use of those Teachers who believe in the exclusive use of the phonetic spelling in the early stages.

The Teacher who has made himself familiar with the elements of phonetics will not think it excessive if he is asked to go through the whole of the lessons (22) based on the spring picture without letting his Pupils see a word in the conventional spelling.<sup>1</sup> When he has reached this point, his Pupils will have acquired a very fair pronunciation, and are no longer likely to be misled by the conventional spelling. The transition to this can therefore be undertaken now, and will afford the pupils much that is of interest.

The Teacher revises what has been learnt, now using the text as printed on pp. 1-37. This can be done all the more easily, as each word is printed in **clarendon** where it appears for the first time. The Pupil realises how confusing the conventional spelling is. Hitherto he has been able to read every

<sup>1</sup> The early lessons of the *First French Book* in phonetic transcript are issued separately at 6d. net.

word easily, because each sign represented one sound only ; but now he finds the same sign representing several sounds, several signs used to represent one sound, some signs representing no sound at all. Thus when he sees *fait*, he notices the spelling *ai* for the sound represented by *è* in *père* and *mère*. When he comes to *nager*, he is expected to pronounce *g* as [ʒ], while in *garçon*, the sign *g* had a different value ; and the *r* of *nager* is not pronounced at all.

After a few remarks on this difference between the phonetic and the conventional spelling, the Teacher will call upon his Pupils to compare the two, saying for instance : — <sup>1</sup>

Paul: *p* for <sup>2</sup>[p], *au* for [ɔ], *l* for [l].

Cécile: *c* for [s], *é* for [e], *c* for [s], *i* for [i],  
*l* for [l], *e* silent.<sup>3</sup>

Henri: *h* silent; *en* for [ɑ̃]; *r* for [r], *i* for [i].

Or the Pupils may write the words in parallel columns, *e.g.* :—

M	m	Ch	ʃ	L	l	p	p
a	a	a	a	o	} w	è	ɛ:
r	r	r	r	u		r	r
i	i	l	l	i	i:	e	—
e	—	e	—	s	z		
		s	—	e	—		

<sup>1</sup> The French letters may be pronounced in the conventional French way.

<sup>2</sup> Or better: *pour*.

<sup>3</sup> *muette*.

When the Pupils have compared a dozen words in this manner, they are asked to note the various ways in which sounds are represented. They notice, for instance, that *p*, *l*, *r*, *m*, *d* have the same value in both spellings; that *ch* does duty for [*f*]; that nasal vowels are written 'vowel plus *n*' (later on they find examples of 'vowel plus *m*'). The Pupils rapidly acquire the conventional spelling of these words (as may be seen by giving them a short dictation in the following lesson), after which another set of words can be taken in the same way. By constantly asking for words of which the spelling has already been seen, the Teacher ensures that powerful associations are formed in the minds of his Pupils. It is well to let them make their own lists of words; thus the representation of sounds in the words occurring in lessons 3-10 can be summarised as follows:—

#### A. *Vowels.*

- o : aussi, sauter, eau, oiseau, haut, beau, chapeau, ruisseau, jaune.
- o : Paul, voler, joli, prononcez, porte, colline, laborieux, forêt, proverbe.
- õ : maison, caneton, font, hirondelle, sont, montagne, prononcer, bon.
- ã : Henri, comment, grand, dans, champ, branche, paysan, enfant, parents, manger.
- e : Cécile, répétez, agréable, pré, église.
- ε : fidèle, derrière, frère, rivière, air, contraire, hirondelle, insecte, ferme, vert, fenêtre, forêt, neige.
- ẽ : jardin, insecte, cinq, moulin.

- ø: deux, laborieux, joyeux, heureux, mieux, vieux.  
 œ: jeune, fleur, couleur, heureux.  
 u: Louise, jouer, poule, ouvert, bouquet, où, couleur,  
     rouge.  
 w: trois, oiseau, voix, toit, voici, noir.  
 y: utile, plume, sur.  
 j: travailler, abeille.

### B. *Consonants.*

- p: père, répéter, paysan, paysanne.  
 b: bon, blanc, beau, belle, laborieux.  
 t: toit, partie.   d: deux, de, des.  
 k: canard, caneton, bouquet, cinq, qui.  
 g: garçon.  
 v: voler, village.  
 s: Cécile, sauter, aussi.   z: Louise, maison.  
 ʃ: Charles, marcher, chien, cheval, branche, chose.  
 ʒ: jardin, jouer, jeune, joyeux, nager, village, neige,  
     rouge.  
 ɲ: montagne.

On p. 33 and foll. will be found the substantives, adjectives, verbs and prepositions contained in lessons 1-22, silent letters being printed in italics. On pp. 38-43 are given the sounds and their signs. A few exercises have been added to show certain grammatical changes which at first give trouble.

Experience has shown that the use of phonetic transcript in the initial stages, if followed by this systematic transition to the conventional spelling, does not confuse the Pupils. Indeed they usually spell better than those who have used the conventional spelling from the outset.



### The Vocabulary.

Much attention has of late been given to the teaching of French pronunciation ; but the importance of carefully selecting the words to be learnt has not been generally recognised.

A glance at the majority of First French Books will show that little thought has been given to the vocabulary. In many cases the words are chosen because they illustrate some grammar rule ; thus, *cheval*, *maréchal*, *animal*, *capital*, etc., appear in the same lesson because of the way in which their plural is formed. These words are given in the beginning of the lesson, with the English at the side, and the Pupil learns them off in parrot fashion, repeating them in French and in English alternately until he thinks he knows them. Now there is something lifeless and mechanical about this process ; only in few cases does the Pupil actually think of the object designated by the word. When he reads *cheval*, he does not see a horse with his mind's eye ; and consequently when he actually sees a horse, it does not at once suggest *cheval*. It is true that even with such a method, a diligent Pupil will achieve certain results ; but he is not reaching them in the most profitable and the most direct manner.

The Reform Method demands a more rational acquisition of the vocabulary. It insists that the foreign words should be connected



- (a) with objects, or pictures of objects ;
- (b) with one another.

The objects in the class-room are utilised incidentally ; in most cases the vocabulary is taught in connection with the wall pictures of the four seasons, which have been specially prepared for this book.

It will be readily seen that these pictures are particularly suitable for the object in view. They show scenes, not unconnected objects ; these scenes are simple, and enable the Pupils to acquire all words designating the common interests and occupations of civilised man. They do not introduce the learner too early to the complex conditions of the great city ; they give him a wholesome picture of simple, honest life in the country, and show him how much resemblance there is after all between his own life and that of the foreign people whose language he is learning.

The first picture used is that representing Spring. The Teacher begins by supplying the names of certain concrete objects ; thus he points to the house and says *la maison*, he points to the window and says *la fenêtre*. In each case he can be sure that his Pupils are clear about the meaning. Similarly he teaches the meaning of *la porte*. There is no need to use English—he need not do more than point to the object ; or he may leave even this to a Pupil. The English words do not intrude ; and the Pupil consequently learns to connect directly the foreign word with the object. This leads to a surer know-

ledge, and also represents a distinct economy of time.

It will be conceded that this is a simple and effective way of teaching the foreign names of concrete objects. But how about abstract ideas, such as the activity expressed by a verb? This is usually best taught by means of examples. Thus, *voler* is taught in connection with *hirondelle* and *abeille* (lesson 2). It may happen, that the examples given do not suffice to make the meaning of the verb quite clear; the experienced Teacher will easily gather this from the expression on his Pupils' faces. In that case he will ask them to suggest the meaning in English.

The meaning of adjectives can be conveyed in a similar way. Thus *fidèle* is taught in connection with *chien* (in Lesson 4); the Teacher says: "I am now going to tell you a quality which makes the dog a special friend of man: *Le chien est fidèle.*" Prepositions (see Lesson 6) are easily taught by means of the picture.

As a Teacher's experience grows, he becomes more skilled in thus leading his Pupils to find out new words. At first it may often seem rather difficult, and there are critics who have not been slow to make fun of this feature of the method—to describe it as a childish game, a futile setting and solving of riddles. Yet after all, does not the child learn new words in its mother tongue in just this way? The child is led in both cases to find the meaning, by being shown the object designated, or by being helped to associate it with something it already knows.

The process is indeed not to be compared to the setting and solving of riddles ; rather is it like the use of algebraic equations, and it requires clear thinking and application to deduce the unknown quantity from several that are known. It is true that the definition of a new word given by the Teacher is often suggestive, rather than exhaustive ;<sup>1</sup> but the end is achieved all the same, and the mental process represents a definite gain to the Pupil, who has not only learnt the new word, but repeated several old ones, with which fresh associations are now formed.

This method appeals not only to the memory ; it calls forth the reasoning faculty and the imagination. The lessons become more stimulating to the Teacher and the taught ; the former is not the servant of the printed word, the latter rejoice in thinking for themselves.

*Some Suggestions for Class Teaching.*

In speaking to the pupils, or in letting them ask each other questions, it is awkward to introduce their English names ; and yet it is necessary to distinguish them. It is therefore advisable to give them French names, and the most convenient will be proper names which are equivalent to common words. The following list will be found useful :—

Bottier, Boucher, Boulanger, Brasseur, Charbonnier, Charpentier, Chevalier, Cordonnier, Coutelier, Fruitier, Menuisier, Mercier, Pelletier, Poissonnier,

<sup>1</sup> The pupils find difficulty in defining simple objects even in their mother tongue.

Sellier, Serrurier, Tailleur, Tavernier, Tisserand, Tonnelier, Tourneur, Verrier, Vigneron; Aigle, Bourgeois, Honoré, Petitjean, Renard, Rivière, Rosier, Sauvage, Vaillant, Vigoureux; Labbé, Laumonier, Lebeau, Leblanc, Leblond, Lebrun, Leclair, Lecomte, Lecoq, Lecourt, Lecouvreur, Lécivain, Lécuyer, Ledoux, Leduc, Lefort, Lefranc, Lefrère, Legris, Legros, Lejeune, Lelarge, Lelièvre, Lemaire, Lemaître, Lemaréchal, Lemoine, Leneuf, Lenfant, Lenoble, Lenoir, Lepage, Lepère, Lepetit, Leprince, Lerouge, Leroux, Lesage, Lesimple, Letemps, Létrange, Lévéque, Levieux, Loiseau.<sup>1</sup>

Giving the pupils French names also helps to suggest the French atmosphere which we want them to breathe in these lessons. This may well be taken as the very first step, and incidentally they can be practised in producing the sounds which are strange to them. In learning to pronounce each other's names fluently they will be preparing their organs of speech for the new language generally.

When a question is asked, and a pupil named, he (or the whole class) should, in the early stages, repeat the question before he gives the answer. Sometimes this may be varied, by letting him answer one question and ask the next one in the book (or one he has made up). The pupil (or the teacher) then names some other pupil, who answers the question and himself asks a third.

The teacher may also tell the pupils to address a question to some person on the wall picture, and put

<sup>1</sup> These names appear in phonetic transcript on p. 54 of the Phonetic Section of *First French Book* (see p. 26, note).



it on a slip of paper ; each then passes on his slip to his neighbour, who supplies the answer. The questions and answers are then read aloud.

*Words and Phrases which can be accompanied by  
Action in Class.*

A useful exercise consists in making certain words live by means of action. This can of course be done only in the case of verbs.

The teacher gives the verb *se lever*, and a pupil designated by him performs the corresponding action, saying *Je me lève*. The other pupils then say *Charles* (*Boulangier*, or whatever may be the "French name" of the pupil) *s'est levé*. The action is then performed by two or more pupils, who say *Nous nous levons* ; and the others say *Ils se sont levés*. Or they may address the pupil or pupils performing the action in the second singular or plural.

Such verbs are : *se baisser, monter, descendre, se tourner, saluer, s'en aller, sortir, s'asseoir, marcher, s'arrêter, s'avancer, souffler, venir, se suivre, suspendre, parler, ouvrir, fermer, murmurer, montrer, lire, écrire, se hausser, enlever, donner, courir, compter, crier, dire, demander, entrer, jeter, lier, mener, sourire, lancer, rire, se pencher*.

Whole phrases may be "performed" in this way, for instance : *tâter le pouls, mettre le livre sur le banc, se placer devant la table, poser la main sur le pupitre, fourrer le mouchoir dans la poche, frapper à la porte, se diriger vers le tableau noir, appuyer le coude sur le banc, changer de place, saisir le bras*



du voisin, faire un compliment, couvrir la table de livres et de cahiers, plier un papier, étendre un bras, enfoncer les mains dans les cheveux, passer devant la classe, se tenir droit, séparer deux élèves, secouer la tête, retenir quelqu'un, mettre un chapeau, ôter un chapeau, entourer une personne, ramasser un papier, jeter à terre, serrer la main, plonger la plume dans l'encre, donner une tape, croiser les bras, regarder par la fenêtre, laisser tomber un livre, étaler les livres et les cahiers sur le banc, quitter sa place, appeler un élève, remuer le bras, traverser le corridor, apporter une plume, appuyer la tête dans les mains, tourner et retourner un livre, respirer profondément, tendre la main, envelopper un crayon d'un papier, se tenir au banc, ranger les chaises autour de la table, annoncer une personne, faire la moue, présenter une personne, tourner la tête, réciter une partie d'une poésie, adresser une question, commander de l'eau, blâmer une personne, enlever un livre, nommer son voisin (sa voisine), remplacer un cahier par un autre, quitter la salle, prendre une plume, porter une chaise, placer la chaise devant la table, rouler un crayon, tenir le bras du voisin, toucher au livre, enfiler une aiguille, emporter une chaise, emmener un enfant, s'éloigner de la table, s'élancer devant la porte, se détourner d'une personne, déplier une lettre, décrocher le thermomètre, déposer le cahier sur la table, boutonner l'habit, agiter le mouchoir, mener par la main.

# RUNNING COMMENTARY.

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## NEW FIRST BOOK.

*Teachers who attach importance to a good pronunciation will naturally devote the first lessons to exercises in producing those French sounds which are unfamiliar to their Pupils. (See the section on pronunciation, p. 14.) Incidentally they may give their Pupils French names, as is suggested on p. 33.*

1. The Teacher suspends the Spring picture<sup>1</sup> in view of the whole class. Two facts are readily ascertained by the Pupils:

(1) The picture represents Spring.

(2) The persons in the picture make up a family to which we are going to be introduced. We shall consider how they are related, what they are doing, the conditions in which they live; and in doing so we shall be discussing in French things and occurrences with which we are quite familiar from our own daily life. The picture is therefore a means of concentrating the attention of the Pupils on a connected group of persons, on a definite scene. They will not talk vaguely about the father, the house, etc.; for them "the father" is the man who is harrowing the field on our picture, "the house" is his house (on the left). In order that the persons may have an individuality, they receive names.

<sup>1</sup> *I.e.* the first of *Dent's* wall pictures of the seasons.

The Teacher points to each child on the picture in turn, beginning on the left with Paul (sitting on his grandmother's lap), then passing to Cécile (feeding the fowls and ducks), Henri (in the garden), Marie, Charles, Louise and Julie (playing together). He utters each name carefully and distinctly. The Pupils pronounce it after him, singly or in chorus, as he directs them. It may be well to let each Pupil pronounce the word by himself, before letting the class utter it as a whole; but if the word is an easy one this is not necessary.

When all the children have been named, the Teacher points to them in any order he likes, and the Pupils utter the names as he does so.

He next teaches *le père* and *la mère* (she is digging in the garden<sup>1</sup>) in the same way. Then *et*: pointing to two persons in quick succession, he utters their names coupled with *et*. Then *le jardin* and *la maison*. The definite and indefinite articles are taught in connection with these words,<sup>2</sup> and usually give no difficulty.

The Teacher now points to Charles and says *un garçon*; he points to Cécile and says *une fille*. He

<sup>1</sup> In some copies of the picture she is using a fork, not a spade; in that case the Teacher should make the necessary change by blacking in the spaces between the prongs of the fork.

<sup>2</sup> Il n'y a qu'une seule règle infaillible pour apprendre les genres. La voici: N'apprenez jamais un mot nouveau sans le faire précéder d'un article. . . . Les règles qu'on trouve dans les grammaires offrent un si grand nombre d'exceptions qu'il est inutile de perdre son temps à les apprendre.—BERTHON, *Prem. gram. franç.*, p. 27.

applies the same words to the other boys and girls on the picture, and the Pupils quickly see what they mean.

The Teacher then says *Charles est un garçon*. Here only *est* is new to the Pupil, who gathers its meaning from its position and can himself make the sentences: *Henri est un garçon* : *Paul est un garçon* ; *Marie est une fille* ; etc.

The Teacher asks in a tone of voice which is obviously interrogative : *Qui est-ce qui est un garçon ?* There are sure to be a few among his Pupils who see what is meant, and reply e.g. *Charles est un garçon*. Then the rest will understand it too, and suggest the further answers *Paul est un garçon*, *Henri est un garçon*. Then follows the question *Qui est-ce qui est une fille ?* with its answers, and questions with *qu'est-ce que*.

In this way the Teacher conveys and the Pupils acquire the meaning of the words in the first lesson. As far as possible the Pupils have been made to find things out for themselves ; they have been kept on the alert by frequent and varied questioning ; they have heard and spoken nothing but French.

The second part of the lesson contains *grammatical terms*. The Teacher will use his discretion here : it will do no harm if he passes them over, it may do some good to let his pupils learn them. The simpler facts of French grammar can well be treated in French, especially as many of the terms are so much like those used in English grammar ; where a real difficulty presents itself, it will often be well to discuss it in English. The grammatical part of the lessons is summed up at the end of each section (see Nos. 23, 33, 46, 52, 64).



At the end of some of the lessons are given *class-room phrases* which are necessarily often used by the Teacher, and the repetition of which soon makes them familiar to the Pupils. They understand the phrases as a whole, just as a little child obeys a command, though it does not distinguish each word. It would be a mistake to analyse such class-room phrases at this early stage; on the other hand the Teacher will emphasise the meaning by the tone of his voice, by gesture, etc. See p. 35.

For *homework* the Pupils read through the lesson (aloud or silently, or both, as the Teacher directs), and the questions given under *Exercices*, which they answer. These *Exercices* provide for a thorough revision of what has been learnt. In the early stages there is no need to set written home work. It is easy for the Teacher to ascertain by questions on what has been learnt that no Pupils are lagging behind.

A good test in a lesson is to dictate, say, five questions and require the Pupils to write answers; at the same time a good Pupil (or two) may write the answers on the blackboard. Unless writing is introduced soon, similarly sounded words tend to get confused.

2. In the second lesson our object is to give the Pupils some idea of the verb.

*Teacher*: "I am going to tell you what some people and animals on the picture are doing. First I shall name their occupations in a general way. (Pointing to *le père* :) *travailler* ; (to *la mère* :) *travailler* ;



(to *Cécile* :) *travailler* ; (to *Charles* :) *jouer* ; (to *Marie* and the other girls :) *jouer* ; (to *le canard* :) *nager*." (The Pupils repeat these words after him.) "I have named their occupation ; I am now going to *assert* it in little sentences, showing clearly that they are so occupied at this moment. *La mère travaille. Charles joue. Le canard nage*, etc. (The Pupils observe the difference of sound, afterwards that of form.)

"Now I want you to name or to assert the occupations of the people or animals I point to." The Teacher points *e.g.* to Louise and says : Occupation ! A Pupil (or the whole class) says : *jouer*. Assert ! *Louise joue*.

The Pupil realises anew the distinction between the infinitive and a personal (finite) form of the verb, which he has already met with in English ; he notices the difference in form, and observes that *fait* is peculiar ; and he learns the forms *il* and *elle*, their substitution for names of persons already familiar showing him that they refer to the two genders.

In the following lesson (as indeed in every lesson), the Teacher will begin by making sure that the Pupils have revised what they have learnt. To this end he may read the questions given under *Exercice*, and get individual Pupils to answer them ; or the questions may be asked in chorus and answered individually or in chorus ; or the books may be closed, and the Teacher then asks any question he likes ; or a single Pupil may ask the questions and call upon another to answer them. If there are several possible answers to a question, they should

all be given at this early stage: frequent repetition is essential if fluency of speech is desired.

Some Teachers have the habit of repeating a question which a Pupil has not understood, very slowly—far more slowly than would ever be the case in actual conversation. This often leads to an unnatural pronunciation, which the Pupils had better not hear. When a particular kind of question appears for the first time, the Teacher should make sure that its component parts are well understood; the question as a whole should neither be uttered at excessive speed nor with an unnatural slowness, but in a natural conversational tone.

3. The meaning of the words in the first eight lines of this lesson presents no difficulty.

The rest of the lesson deals with the formation of the plural. It is probably best to let the Pupils read one section after the other, and then to ask them what they imagine its purpose to be. The way in which it is printed will enable almost any Pupil to give the right answer; to print the plural endings in some special type would have left too little to the Pupil, who should never be told what he can find out for himself.

Towards the end of the lesson a short exercise in pronunciation is given, showing changes due to *liaison*.

*Exercise B.* The Pupils themselves will be able to gather from the *Exemple* what is required of them.

4. The adjective (like the verb) is taught in connection with a substantive of which it is a more or less characteristic attribute. In some cases (e.g. *le*

*chien est fidèle*) there is not likely to be much doubt; but in such a sentence as *Paul est jeune* there might be some uncertainty. The further sentence *Julie est jeune* shows it must refer to some quality common to both children. If this does not suffice to suggest the meaning, the Teacher may remark: "I could not say *jeune* of this man (pointing to the grandfather) or of this woman (the grandmother)."

A fresh interrogative phrase is introduced in this lesson, viz. *qu'est-ce qui* (asking for an animal or thing). In connection with this the Teacher will make sure that the Pupils are quite clear about *qui est-ce qui* (asking for a person, sometimes for an animal), and *qu'est-ce que* (asking for a description of a substantive by means of another substantive).

The word *comment* deserves special attention; it asks for some quality pertaining to a substantive. This the Pupils are likely to discover for themselves from the tone of voice in which the question is uttered and from the answer given; but if the Teacher has any reason to doubt that all the Pupils see clearly what a word means, he will not hesitate to ask for the English equivalent. In every class there are some Pupils of slow habits of mind; and it is not well to ignore them.

The Pupils gather from the examples in this lesson the main rules for the formation of the feminine and the plural of adjectives. They note that those in *-e* have the same form for both genders; and that the addition of *-e* in the case of some others leads to a change in pronunciation.

*Exercice C.* These numbers should be read rapidly in French. It is well to give the order *Comptez !* at the end of each lesson, and to let the Pupils say in chorus the numbers they have learnt, forwards and backwards ; *e.g.* at the end of this lesson they will say : *un, deux, trois, quatre ; quatre, trois, deux, un.*

5. The *-e* of the feminine affects the pronunciation in *grand, petit, haut, vert* (No. 4), and in *ouvert, laborieux, joyeux, heureux, bon* (No. 5). In addition we have the 'exceptional' forms *blanche* and *belle*. This lesson is best taken with the open book ; but slowly, leaving the Pupils enough time to observe and assimilate several new facts, *e.g.* the position of *aussi*, the plural forms of several adjectives, the use of the adjective in the masculine plural when it refers to a masculine and a feminine subject.

The form *bel* (which occurs in the proverb) is found again in a footnote, to show that while it is not of primary importance, yet it will be well to remember it, until something similar is met with later on (*vieil* occurs in No. 11).

The children like to learn proverbs. The Teacher will ask them for the English equivalent ; in many cases they will have occasion to observe that the French is by no means a literal rendering of the English.

Particular attention should be paid to the pronunciation of the numerals ; notice the scheme on p. 35.



6. We have here some examples of the adjective following its substantive, which is very unusual in English, and is therefore readily noticed by the Pupils. It would be a mistake to give them rules for this at present; it suffices to let them collect instances from the text, and to correct such mistakes as they may make in speaking.

The meaning of *où* will be clear from the tone of voice in which the question is uttered, and from the answer, which is supplied at once. Here also the Teacher may find it advisable to ask for the English word, if some of his Pupils look at all puzzled.

By learning the four prepositions given in this lesson, the Pupils are enabled to form quite a large number of sentences, without any difficulty. If we take *dans* as an example, we obtain *Qui est-ce qui (or: qu'est-ce qui) est dans le jardin? Un homme, la mère, Henri, un arbre, les fleurs. Dans l'eau? Le canard, le caneton. Dans le pré? Les fleurs, l'herbe, l'arbre. Dans le village? La maison, l'église.* The Pupils should give full answers to each of these questions, as a help towards fluent speech.

The pronunciation of *six*, *dans* and *devant* before words beginning with a vowel requires special care, and a number of suitable examples have consequently been given. Similar examples of *liaison*,<sup>1</sup> etc., will be found at the end of subsequent lessons.

7. This lesson deals mainly with the so-called 'genitive.' In French, as in English, it is formed

<sup>1</sup> See the note on *liaison* (p. 24).



by means of a preposition, and therefore presents no special difficulty to our Pupils. It may be left to the discretion of the Teacher, whether he gives the term *génitif* or not. It is certainly useful; it is familiar to those who learn German or Latin; and undoubtedly *de* plus substantive has certain functions which are best designated as genitival. The term 'genitive' will also be found convenient when we deal with the pronouns (*en, duquel, dont, etc.*).

Almost all the examples given in this lesson are 'partitive' genitives. It may be useful to let the Pupils understand this common use of the genitive. The lesson might proceed somewhat as follows:—

*Teacher* (pointing to window). What is that?

*Pupil.* *La fenêtre.*

*T.* The window is a part of . . . ?

*P.* *La maison.*

*T.* Yes, it is 'the window of the house.' In French we call it '*la fenêtre de la maison.*' (The words in ' . . . ' are written on the board.) What part of speech is *of*?

*P.* A preposition.

*T.* *de* aussi est une préposition. (Pointing to door:) *La porte de la maison.* (Pointing to roof, and inviting pupil to answer:)

*P.* *Le toit de la maison. Le toit de l'église, etc.* (as in book). (*T.* points to gate of garden:)

*P.* *La porte de le jardin.*<sup>1</sup>

<sup>1</sup> Some Teachers object to this, and prefer to tell the Pupil that he must use *du, des*, not letting him make the mistake even once. I do not share this objection.

T. No, you must bear in mind that *de le* melt together into *du*. - What is it then ?

P. *La porte du jardin*, etc. (as in book).

T. *La porte du jardin*. What should we say if we meant all the gates and all the gardens in the village ?

P. *Les portes de les jardins*.

T. I told you just now that we must not say *de le*, but *du* ; in the same way we say, not *de les*, but *des*. What will you say in this case ?

P. *Les portes des jardins*.

T. I shall point to different things, and you will give me the plurals of the part and of the whole.

P. *Les portes des maisons, les toits des maisons, les fenêtres des maisons*.

T. Now let me see how many objects you can tell me which are parts of other objects on the picture.

The Pupils will quickly collect a large number of instances. They know 45 substantives (excluding proper names), and the following combinations are possible :—

*Toit, fenêtre, porte : moulin, maison, église, ferme.*

*Maison, ferme, église, pré, jardin, champ : village.*

*Arbre : forêt, pré, jardin, champ, colline, montagne.*

*Herbe : pré, forêt, jardin, champ.*

*Fleurs : pré, jardin, arbre, bouquet.*

*Branche : arbre.*

*Pied : homme, père, mère, enfant.*

*Patte : oiseau.*

*Plume : oiseau, canard.*

*Roue : moulin.*

*Neige : montagne.*

As each object is mentioned, a Pupil may point it out on the picture; others may say or write the plural.

This exercise amounts to a thorough recapitulation of the substantives.

8. Some Pupils probably noticed that *les petits d'un canard* in No. 7 does not give the relation of the part to the whole.

The Teacher will refer to this in dealing with the 'possessive' genitive, of which No. 8 contains examples.

The great majority of genitives are partitive or possessive; it will be a long time before the Pupils meet with such expressions as *se repentir d'une faute*.

The Pupils are again invited to find further examples of 'thing possessed and possessor'; but it need not be an exhaustive collection this time, as there was such a full recapitulation in the last lesson.

The answers with *c'est* and *ce sont* will require a good deal of practice; the answers with *voici* and *voilà* should always be accompanied by action, the Pupil pointing to the object (on the wall-picture, on the little picture in his book, or in the class-room).

9. The 'partitive article' seems strange to our Pupils; and they have to be prepared for it. The Teacher takes such a sentence as *Le paysan a trois fils*, where a definite number is given. He points out that it does not do in French simply to omit the numeral, if you wish to say 'he has sons,' but that you must say *Le paysan a des fils*. He then gives

them similar sentences containing numerals, for which they substitute sentences in which the number is left vague ; e.g. *Le paysan a quatre filles ; les parents ont trois fils ; ils ont sept enfants ; le paysan a deux chevaux*, etc.

The Pupils understand sentences like *L'herbe est dans le pré, la neige est sur la montagne*. The Teacher tells them that this means all the grass and all the snow we see ; but when we are not talking of all, but only of some grass or snow, we say (*voici*) *de la neige, (voici) de l'herbe*.

Sentences like *Les enfants sont devant le jardin* present no difficulty. The Teacher explains that when we do not refer to any particular children, we say *Il y a des enfants devant le jardin*. This construction will startle the children, and numerous instances will be required before they feel at their ease in using it. No doubt some Pupils will suggest sentences like *Dans le jardin il y a Henri, dans le champ il y a le paysan*. This (the Teacher will say) would be stiff and unnatural ; the simpler way of putting it is: *Henri est dans le jardin, le paysan est dans le champ*.

Towards the end of the lesson we have *du pain*. Cases of the partitive article in the singular are not common at this stage, and such instances as occur should be carefully collected by the Pupils. It will be well occasionally to let them form sentences containing the partitive article *du, de la, de l'*. It might be pointed out that the partitive article is identical in form with the genitive case, and the brighter Pupils would be able to suggest how the meaning has developed.



The plurals in *-aux* and *-eaux* are noted by the Pupils.

The sentences with *il y a* on p. 11 should be committed to memory ; they anticipate the interrogative form (*a-t-il*). The negative is dealt with in the next lesson.

10. The Pupils soon see that *ne* precedes and *pas* follows the verb ; but it takes some little time before they use the negative fluently. Numerous examples provide still further material. In *Exercice C* the Pupils supply the forms *est, a, sont, ont* ; in D, E, they use the same forms negatively. B is added as a test of pronunciation ; it is necessarily somewhat changed in the Phonetic Section (p. 13).

11. The text should be read slowly, sentence by sentence. The Teacher must make sure that his Pupils clearly understand the relationships indicated ; to this end he will reproduce the 'tree' (top of p. 14) on the blackboard and also the following scheme of the generations :—

- I. Grand-père, grand'mère.
- II. Père, mère ; oncle, tante.
- III. [Moi], frère, sœur ; [cousin, cousine<sup>1</sup>].
- IV. Fils, fille ; neveu, nièce.
- V. Petit-fils, petite-fille.

Plenty of practice is afforded by *Exercice D*.

The Pupils are interested to hear how old Henri,

<sup>1</sup> These may be added, though they do not occur till No. 27.



Cécile and the rest are. The questions may be varied : *Qui est-ce qui a neuf ans ? Quel âge a Paul ? Charles a-t-il huit ans ? N'a-t-il pas six ans ?* Questions like the third of these (beginning with subject) are troublesome, and several should be given, in addition to those found in the next section.

On coming upon *vieil*, the Pupils recall *bel* (No. 5).

Several sentences with *de qui* and *de quoi* should be given.

Observe the contractions M. (never Mons.); but Mme and Mlle (no point).

12. If the Pupils have thoroughly learnt the preceding lessons, the mere reading of this one will enable them to gather such fresh information as it contains and to work through the *Exercices*.

Questions like the following might be added : *Dans quel champ M. Auguste travaille-t-il ? Avec quelle bêche Mme Rose travaille-t-elle ? Avec qui Charles joue-t-il ?* The Pupils introduce possessive pronouns in the answers.

In order to give the Pupils some confidence, it may not be too early to call one or the other to the picture, and let him describe, in connected sentences, some feature of it. Thus the Pupil may be asked to speak about the children, and will perhaps say (pointing to each as he mentions the name) : *C'est Charles. Charles est un garçon ; il joue devant le jardin. Il joue avec ses sœurs. Il a quatre sœurs. Les quatre sœurs sont Marie, Julie, Louise et Cécile. Cécile ne joue pas, elle travaille. Charles a deux frères. Les deux frères sont Henri et Paul. Henri est*

*le garçon qui est dans le jardin. Henri est grand, Paul est petit. La grand'mère porte Paul.*

The Pupils may also be required to ask each other questions. The Teacher either selects two for the purpose; or one, who addresses a question to another, who answers it and asks a question of a third, until all the Pupils have asked and answered. Or all the Pupils may be asked to put a question (in writing) to some person on the picture; each passes his question on to his neighbour, who writes the answer. Then questions and answers are read out, the class as a whole, or some individual Pupil, being asked to correct mistakes.

13. This lesson contains a number of transitive verbs, and the Teacher is recommended to have an introductory talk about the 'direct object' in English grammar, as children often have very vague ideas about it.

When their ideas have become clear, he can proceed to a discussion of the four interrogative phrases. Two of them (*qui est-ce qui* and *qu'est-ce qui*) were learnt some time ago; we now have to teach *qui est-ce que* and *qu'est-ce que*. This may be done somewhat after the following fashion<sup>1</sup>:—

*Teacher.* Ask for the substantive to which the verb *jouer* can be applied.

*Pupil.* *Qui est-ce qui joue?*

*T.* And now for the substantive to which the adjective *blanc* can be applied.

<sup>1</sup> Many teachers will prefer to use French much more than is done in this place; the lesson is intended as a help to the beginner in reform method work.

P. *Qu'est-ce qui est blanc ?*

T. Why do we use *qui est-ce qui* in the first question, and *qu'est-ce qui* in the second ?

P. Because we are asking for a person (short for "living being") in the first sentence, and for a thing in the second.

T. What is therefore the first part if we ask for a person ?

P. *Qui est-ce.*

T. If we ask for a thing ?

P. *Qu'est-ce.*

T. I shall now give you some sentences : *La grand'mère porte. La grand'mère regarde. Henri mange. Henri regarde.* What would you say of these sentences ?

P. They are not complete.

T. Right ; a part of the sentence is wanting ; we do not know what the grandmother is carrying, what Henry is eating. Do you know what this part of the sentence is called ?

P. The direct object.

T. Quite right. Now I am going to ask for the object of these incomplete sentences ; notice what words I use for this purpose. *Qui est-ce que la grand'mère porte ? Qu'est-ce que Henri mange ? Qui est-ce que la grand'mère regarde ? Qu'est-ce que Henri regarde ?* Who can tell me what words I have used for asking ?

P. *Qui est-ce que, qu'est-ce que.*

T. What is common to both ?

P. *Que.*

T. I wonder why both have this *que*.

P. Because we are asking for the direct object in both cases.

T. You are right. We have often asked for the subject of a sentence ; did we then use phrases with *que* at the end ?

P. No, we said *qui est-ce qui*, *qu'est-ce qui*.

T. When you wish to ask a question with one of these phrases, you must therefore be clear about two things, namely :

P. Whether we are asking for a person or a thing, and whether it is the subject or the object of the sentence.

T. Which of these must you settle first ?

P. Whether it is a person or a thing.

T. Your reason being ?

P. It will show whether the first of the questioning words is *qui* or *que*.

(The Teacher now asks the Pupils to give the right form of the questioning words in answer to "Person Subject ? Thing Object ? Person Object ? Thing Subject ?")

T. Now look at the picture. Search for persons and things of which we can say *porter*. Now, Charles, ask the question.

Charles. *Qui est-ce qui porte ?*

T. Who can give the answer ? (Several hands go up. T. selects one.)

P. *La grand'mère porte.*

T. Good. What other question can we ask now ?

P. *Qui est-ce que la grand'mère porte ?*

T. Answer ?

P. *La grand'mère porte Paul.*



Similarly *Émilie porte un bouquet, la maison porte le toit*, etc., until the possibilities of *porter* are exhausted.

14-18. Each of these lessons (and many later on) is complete in itself and might have a title ; thus : *les fleurs* (14) ; *la cuisine* (15) ; *le moulin, les arbres* (16) ; *les oiseaux* (17) ; *le printemps* (18). The Pupils should be asked to supply them.

Up to this point the lessons have been given very much as they are in the book ; but the Pupils now have a sufficient vocabulary for something like conversation. When a lesson has been gone through in school, and the *Exercices* have been done as homework, the subject-matter may be discussed more freely. The following may serve as examples :—

*Les fleurs* (No. 14).

Où y a-t-il des fleurs blanches ? Il y a des fleurs blanches sur le cerisier.<sup>1</sup> De quel arbre les fleurs ne sont-elles pas blanches ? De quelle couleur sont les fleurs du pommier ? Les fleurs du pommier sont rougeâtres. Qu'est-ce que les fleurs ornent ? Elles ornent les arbres. Quand les arbres sont-ils en fleur ? Ils sont en fleur au printemps. Où, sur le tableau, y a-t-il des fleurs qui ne sont pas blanches ? Devant la fenêtre de la ferme il y a des fleurs qui ne sont pas blanches. Comment sont ces fleurs ? Elles sont rouges. Qui est-ce qui plante les fleurs ? C'est la paysanne qui plante les fleurs. Où les plante-t-elle ? Elle les plante dans les pots et dans le jardin. Quelles fleurs y a-t-il dans le jardin ? Dans le jardin il y a

<sup>1</sup> The answers should be complete sentences.



des roses, des tulipes, etc. Les roses sont-elles blanches comme les fleurs du cerisier? Les roses sont quelquefois blanches, mais elles sont aussi rouges ou jaunes. Où y a-t-il aussi des fleurs? Il y en a dans les prés. Comment s'appellent les fleurs qui sont dans les prés? Dans les prés il y a des marguerites, des primevères, des violettes. De quelles fleurs le parfum est-il très agréable? Le parfum des roses, des géraniums est très agréable.

*Les oiseaux* (No. 17).

Qu'est-ce que c'est? C'est un oiseau. Quel oiseau est-ce? C'est un étourneau. Où est l'étourneau? Il est sur le cerisier. Devant quoi est-il? Il est devant le nichoir. Qu'est-ce que le nichoir? C'est la petite demeure de l'étourneau. Qu'est-ce qu'il y a donc dans le nichoir qui est sur le cerisier? Il y a le nid de l'étourneau. Est-ce que c'est l'étourneau qui fait le nichoir? Non, monsieur, c'est le paysan. Pourquoi le paysan place-t-il le nichoir sur l'arbre? L'étourneau est très utile. Par quoi l'étourneau est-il utile? L'étourneau mange les insectes qui mangent les fleurs des arbres. A qui l'étourneau apporte-t-il les insectes? Il les apporte à ses petits. Dans quoi les porte-t-il? Il les porte dans son bec. L'étourneau est-il blanc? Non, monsieur, il n'est pas blanc, il est noir.<sup>1</sup> Les oiseaux qui sont devant la ferme sont-ils des étourneaux? Non, monsieur, ce ne sont pas des étourneaux, ce

<sup>1</sup> This kind of answer is used purposely, to afford practice in forming the negative.

sont des hirondelles. De quelle couleur sont les hirondelles ? Elles sont blanches et noires. Combien d'hirondelles y a-t-il devant la ferme ? Il y en a trois. Les hirondelles ont-elles aussi des nichoirs ? Non, monsieur, elles n'ont pas de nichoir. Où ont-elles leurs nids ? Elles les ont sous le toit de la ferme. Leur nid est-il grand ? Non, monsieur, il n'est pas grand, il est petit. Où y a-t-il d'autres oiseaux ? Il y a d'autres oiseaux sur le toit de la ferme. Comment s'appellent ces oiseaux ? Ce sont des cigognes. Combien y en a-t-il ? Il y en a deux. Le nid des cigognes est-il grand ? Oui, monsieur, ce nid est très grand. Quels oiseaux y a-t-il devant le jardin ? Devant le jardin il y a des poules, des coqs et des moineaux. Quel est le nom des petits oiseaux qui sont près du ruisseau ? Ce sont des canetons. Qu'est-ce que les canetons ? Ce sont les petits des canards. A qui les œufs des canards et des poules sont-ils utiles ? Ils sont utiles à l'homme. Que fait l'homme avec les œufs des poules et des canards ? Il les mange. Quels oiseaux les poules sont-elles ? Des oiseaux domestiques. Quels autres oiseaux sont aussi des oiseaux domestiques ? Les canards sont aussi des oiseaux domestiques. Combien de pattes les oiseaux ont-ils ? Ils ont deux pattes. Combien de becs ont-ils ? Ils ont un bec. Qu'est-ce que les oiseaux ont pour voler ? Ils ont deux ailes pour voler. Y a-t-il des oiseaux qui ne volent pas ? Oui, monsieur, les canards ne volent pas.

The amount of Grammar to be acquired in Nos.

14-18 is not large; special attention can be devoted to the Vocabulary, in which there is a notable increase.

Observe *entrer dans* (15).

In 16 it will be well to add some questions like *Est-ce que la mère cultive le jardin? Est-ce que Charles aime ses sœurs? Est-ce que Marie aime Louise?* The Pupils answer, substituting personal pronouns for *le jardin, ses sœurs, Louise*.

In 18, observe *le paysan va au champ*, where *à* is a preposition of place; in 21 we meet with the 'dative.' In *de fleur en fleur* we have an instance of *de* as a preposition of place; the use of *de* to form the 'genitive' occurred some time ago (7).

19, 20. In these two lessons various persons on the picture speak of their relations, and thus supply the Pupils with the possessive pronouns of the 1st and 2nd person, and certain forms of *avoir* and *être*. As each new fact is ascertained, it is written on the blackboard, until we have something like the arrangement at the top of p. 28. It requires a good deal of practice before the new materials are thoroughly understood and fluently used.

In 20 the Teacher might give *J'en ai seulement deux*, in addition to *je n'en ai que deux* which occurs in the text.

21. The 'dative' (*objet indirect*) is taught in this lesson, which is so arranged that the Pupils are not likely to find it troublesome. The contractions *au* and *aux* will remind them of *du* and *des* (No. 7); *être à* in the sense of 'to belong' will seem rather easy,

but some repetition will be necessary to impress the fact that *ressembler* is followed by *à*. With *à qui* compare *de qui* and *de quoi* in No. 11.

22. The demonstrative adjectives *ce, cet, cette, ces*, and the interrogative and relative *lequel*, etc., are learnt by the Pupils; the *Exercices* will serve to make them quite familiar. In A it will be well to let them form sentences, e.g. *Cette herse est au paysan, cette clôture entoure ce jardin*, and perhaps also to point to the various objects mentioned.

23. In each lesson up to this point the grammatical features have been made clear by the way in which they are printed and by the Teacher's help. The Pupils have come to realise that they are essential to speech, not arbitrary rules; and many Teachers will have let them learn the grammatical terms in French. It will interest them now to review what they have learnt, and for this purpose we have—

1. a systematic *résumé* of the grammar;
2. a number of questions to test the vocabulary acquired (over 150 words);
3. a list of connected words, which will help the Pupils in various ways; the associations in their mind are strengthened, which aids their memory, and they gradually acquire some knowledge of the common derivative prefixes and suffixes, etc.

24. In dealing with the first picture it was necessary to proceed rather slowly, because the rudiments of



Grammar had to be taught. We need not devote so much time to the remaining pictures. The Teacher may still occasionally talk the new lesson through before the Pupils open their books and read; but as a rule they can proceed to read at once. They take the sentences in turn; only the words printed in clarendon are new, and these will rarely present any difficulty of pronunciation. If the Pupils know the phonetic alphabet, they can be referred to the *vocabulaire*, if in doubt; here they will find all the new words transcribed. Sometimes of course they will make slips, which the Teacher will correct; occasionally he will ask the other Pupils to listen carefully and to tell him (when the whole sentence has been read) what mistakes, if any, have been made.

The meaning of the new words in each sentence will usually be clear from the context. Thus there can be little doubt about the first words of No. 24 : *l'été, second, le blé*. But to make sure, the Teacher will ask such questions as : *Qu'est-ce que l'été ? L'été est-il la première saison ? Quelle est la première saison ? De quoi la saison est-elle une partie ? Combien de saisons l'année a-t-elle ? Qu'est-ce que le blé ? De quelle couleur est le blé ?* In order to suggest the meaning of *le devant*, the Teacher first asks : *Où est Cécile ?* to remind them of the preposition *devant*; then he may continue : *Le devant est un substantif ; c'est une partie du tableau ; c'est la partie du tableau qui est devant les autres parties.* The meaning will now be clear, and several will at once suggest 'foreground' as the English equivalent.



For *à droite* a gesture will suffice ; *le bout* can be made clear by pointing to the tip of the finger, the end of the bench, or of a ruler, etc.

It will sometimes happen that the Teacher cannot give a satisfactory explanation in French of a new word ; e.g. *devenir* in this lesson. He will then have recourse to the English word. But if he *can* suggest the meaning by the use of French only, he should do so ; it may take a little time, but that time is not wasted.

To one who has not previously taught on Reform Method lines, it may seem that this treatment of the text is slow ; but he will soon realise how much confidence it gives the Pupils, how thoroughly they possess what they have learnt in this way. It also enables them to do their homework well, which is a great advantage from every point of view.

The grammar taught in each lesson will require no less attention than before ; it must be learnt thoroughly. The questions in *Exercice A* also deserve attention ; the Pupils must learn to be careful about the interrogative words and phrases (*qu'est-ce qui, qui est-ce qui, qu'est-ce que, qui est-ce que, où, de qui, à qui, de quoi, à quoi, d'où, comment, quand, combien, pourquoi*, etc.) ; there must be no uncertainty about their meaning, and only untiring repetition will ensure this. The Teacher should not grudge the time devoted to such questions ; similar ones are to be found constantly in every-day conversation.

Notice *au printemps* (= *au premier temps*), but *en été*.

25. *Jérôme va au champ* : some Pupils will probably remember *Le paysan va au champ* (No. 18.) These and similar cases of *à* as a preposition of place are noted by the Pupils ; a good many occur in this book (see *Vocabulaire*, p. 127.)

*Ils vont faucher le blé* : this expression may be explained by a reference to the English 'I am going to do it,' and by a simple discussion of the underlying idea.

*Ils commencent à faucher* : the use of *à* with the infinitive is to be noted ; several more sentences should be formed to drive it home.

*Lier en gerbes, mettre en tas* (but *les moissonneurs font des gerbes, des tas*) : we have here expressions in which we speak of *gerbes* and *tas* indefinitely, yet do not use the partitive article.

*Je jette, tu jettes, il jette, ils jettent*, but *nous jetons, vous jetez*, and *jeter* : the Pupils will probably see that the change in stem is associated with a change of accent. They may be told that the doubling of *t* is a means of showing the nature of the preceding *e* (cp. *la violette*).

*Ils rentrent les gerbes à la ferme* : connect [with previous examples of *à*<sup>1</sup>].

The forms *commençons* and *mangeons* will not give any particular difficulty ; cp. *garçon* and *rougeâtre*.

The term *parfait* is more convenient than *passé indéfini*, since the tense corresponds on the whole to the English and German perfect. *Je suis tombé*

<sup>1</sup> The word 'connect' alone is used after this to suggest that the pupils should be led to recall similar forms, etc., already met with.

will require attention, as the use of *être* here seems unnatural to the English child ; those who do German may be reminded of *ich bin gefallen*.

26.           *Il a un fouet à la main.*  
                 *Il tient une cruche à la main.*  
                 *Le cidre est dans la cruche.*

From these examples the Pupils learn a distinction which is not familiar to them in English. Gesture will be helpful. The Teacher takes a book (*à la main*), a coin (*dans la main*), holds a pointer (*à la main*), a piece of chalk (*dans la main*).

*Les chevaux tirent le chariot au village ; il va d'un moissonneur à l'autre ; à l'ombre ; au temps de la moisson ; à chaque pierre : connect.*

It will surprise some Teachers that forms of irregular verbs are introduced at this comparatively early stage. They are, however, very common indeed, and it would be a serious limitation to avoid them. Of course the Pupils do not learn the whole verb ; that is left until much later, and so their minds are not burdened with knowledge which they cannot immediately apply. To learn these verbs gradually is the only rational proceeding, and may be compared to the process by which a French child learns them. It learns *je viens, je prends*, etc., a long time before it ever uses *vinse* and *prisse*, or even *viendrai* and *prendrai*.

*Je pèse, nous pesons* : cp. the forms of *jeter* (No. 25). Here the nature of the *e* is indicated in another way (cp. *père*, etc., Phonetic Section, p. 39).

*Mangeant, chargeant, commençant* : connect.

27. *Un chapeau à (= qui a de) larges bords.*

*Un moulin à eau, un moulin à vent = un moulin que l'eau (le vent) fait marcher.*

*Celui-ci* (as the Pupils readily see) stands for *le moulin*, *ceux-ci* for *les moulins*, *celle-ci* for *la farine*. They now only require to be told that the feminine plural is regularly formed, and they have the complete scheme as on p. 48. A simple way of practising these words and those in *-là* is the following:—

The Teacher has on his desk pencils and pens of two colours, say red and yellow. He gives the words *le crayon* and *la plume*; then he takes a pencil in each hand, and holds one closer to the Pupils than the other. They say: *Celui-ci est jaune, celui-là est rouge* or *Celui-ci est rouge, celui-là est jaune*. Then he substitutes the pens and they say: *Celle-ci est jaune*, etc.; and taking several pens or pencils in each hand, he can practise his Pupils in the use of the plural forms. It is a simple and effectual method, and does not exhaust the Teacher, as he need not speak at all.

It should be impressed on the Pupils that *celui* cannot stand alone: it must be followed by *-ci*, *-là*, *qui* (or some other form of the relative) or *de*. Thus the answer to *lequel* might be: *celui-ci, celui-là, celui qui est sur la table, celui que j'ai à la main, celui de mon frère*.

*Je sème, semer ; j'appelle, appeler* : connect.

The scheme of relative pronouns on p. 47 serves to show:—

(1) that *que* is the *pronom relatif* which stands for a direct object, while *qui* represents the subject;



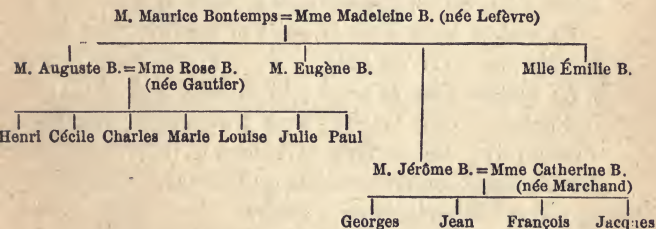
(2) that *ce qui* does duty for a substantive with *qui*, and *ce que* for a substantive with *que*.

Some Pupils have great difficulty in realising this; a difficulty due no doubt to insufficient knowledge of what is meant by subject and object. It is well, therefore, in taking *Exercice B* to make two sentences in each case, *e.g.* :—

1. *Je nomme une chose.*  
*Montrez la chose que je nomme.*  
*Montrez ce que je nomme.*
2. *Le blé est mûr.*  
*Les paysans fauchent le blé.*  
*Le blé que les paysans fauchent, est mûr.*

The family tree in No. 11. is now enlarged, so that it will assume the following form (incidentally *née* is taught) :—

#### LA FAMILLE BONTEMPS.



28-32. These lessons present little difficulty with regard to method; the amount of grammar to be learnt is not large. The introduction of numerals up to 100 will enable the Teacher to set simple

arithmetical exercises, which are an excellent aid to fluency; addition and multiplication can be used with advantage at this stage.

*Au pied d'un arbre* (28), *aller à la campagne* (30): connect.

*Elle va boire de l'eau* (28), *ils vont verser leur eau* (32): connect.

*Autour de* (28): cp. *entourer*.

*Du bœuf*: cp. 'beef.'

*Plonger* (29): cp. *manger, charger*.

*Devinette* (29): a little while before coming to this, the Teacher should speak about the hand, and give *le doigt*.

*Le promeneur* (30): the Pupils have had *faucheur* and *moissonneur*, and can probably suggest the force of the suffix *-eur*.

*Là* (31): cp. *celui-là* (27).

*Une partie de cette eau vient des hautes montagnes* (31): cp. *de fleur en fleur* (18), and add such sentences as: *D'où vient-il? Il vient de Paris, de la ville, du village; les ruisseaux viennent de la forêt*, etc.

*La chaleur transforme la neige en eau* (31): cp. *lier en gerbes, mettre en tas* (25).

*La chaleur fond la neige*, and *la neige se fond* (31): in English we use 'melts' both transitively and intransitively; the difference between this and the French usage should be made quite clear. Compare also *j'ouvre la porte, la porte s'ouvre*.

*Çà et là*: cp. *celui-ci* and *celui-là* (25).

*On aime à se reposer*: the Pupils may be asked to suggest an English rendering ('we like to rest'); they will notice how stiff and unnatural a word-for-word rendering would be.

33. The grammar learnt in connection with the Summer picture is now treated in a connected form ; that is, accompanied by a revision of No. 23. Notice the treatment of the *verb* ; compare Berthon's *Première Grammaire Française* (see p. 14).

The *Répétition* and *Formation de mots* serve to test and to strengthen the knowledge of the vocabulary ; cp. No. 23.

When this revision work has been done, it will be valuable to have a good talk about the summer picture. The words denoting objects on it have been so often repeated, that it can now be discussed fluently ; the Pupils realise that they have taken another step forward, and feel inspired to fresh efforts.

Talks of this kind will never be the same in any two classrooms ; and this is largely due to the Teacher's personality. Indeed nothing so readily shows the Teacher of experience as the gift of conducting such a talk, of leading his Pupils along by the help of suitable questions. He does not use unfamiliar words or phrases ; he knows exactly the limitations of his Pupils' vocabulary. He does not jump from one thing to another, but takes care that all is connected in thought. He does not put a hard question to a weak Pupil and then grow sarcastic about his 'stupidity.' He does not fidget or lose his temper.

34. The Pupils are introduced to a fresh picture ; one of its main features is the vineyard. It may well be preceded by a short talk about wine ; if the Pupils have some general ideas on the subject, they will 'fall to' the new words more readily. They should look for Bordeaux in the little map on p. 116.

They now learn the ordinal numerals and the names of the months; they may have to be warned against saying, *e.g.*, *le troisième janvier*. To make them acquire the right habit, some such exercise as that on p. 75 (B.) may be given at once: the numbers are written on the blackboard, the Pupils say or write the date in words.

In future they may be required to write the date in words at the top of their exercises.

There is no reason why the Pupils should not be told that the future is really a compound tense, as in English and German, originally:—

je	couper	ai
tu	couper	as
il	couper	a
nous	couper	(av)ons
vous	couper	(av)ez
ils	couper	ont

The meaning was once: 'I have to cut'; now it is 'I am going to cut.' The omission of *e* in *je rir-ai* will be noticed by the pupils.

It might also be noted that *je vais couper*, *tu vas couper*, etc., practically amounts to a future tense; but here the auxiliary has not become one with the infinitive.

*vendange, vendangeur*: cp. *moisson -onneur*.

*vendangeur, vendangeuse*: cp. *moissonneur -euse*.

35. *Il faut*: I must. It is better here to give the English word than to explain by means of *je dois*, which is not a true synonym.



Verbs like *remplir*, *orner*, *mêler* give some trouble ; this force of *de* is unfamiliar to the Pupils, and a good deal of repetition will be necessary before they use it instinctively. They should note that we say:—

*Le paysan remplit le tonneau de vin*, singular.

but : *On remplit la corbeille de raisins.* } plural.  
*On orne le chapeau de fleurs.*

They will readily suggest the reason for this.

They may well be asked whether the sentence on p. 65 (*Le parapluie préserve l'homme de la pluie*) is of the same kind as the others ; all but the least intelligent will see a difference. They may then draw a pencil line in their book to separate it from the preceding sentences.

36. This lesson lends itself to dramatic reproduction. When the text has been read and discussed, one of the Pupils may take the part of *Laurent*, another will be *le père*, a third *Élise*. *Laurent* may speak as in the text ; or *Élise* may give the 2nd section (*Quand mon père . . .*) in her own words, and *le père* the 3rd section in his.

The substitution of pronouns (*duquel*, etc., *dont*) for the genitive<sup>1</sup> of a substantive is difficult. We begin with the sentence

*On remplit la cruche de cidre.*

Here the nature of the cider is undetermined. If we specify the cider, we say, *e.g.* :—

*On remplit la cruche du cidre qui est bon.*

Or if we make the cider the subject, we have

*Le cidre, duquel on remplit la cruche, est bon.*

<sup>1</sup> This term is convenient here.

This represents a combination of two statements:—

*Le cidre est bon.*

*On remplit la cruche de ce cidre.*

Similarly, *L'eau dont on mêle le vin est pure.*

= { *L'eau est pure.*  
       *On mêle le vin de cette eau.*

37. *Sur la tête*: for some time Pupils will say *sa tête*, etc., in similar cases; it may be useful to have the difference pointed out at once.

*Haut la tête!* (footnote): this will seem queer; explain that *la tête* is added by way of an explanation: 'Keep it high—I mean your head!'

*Tomber à terre*: connect (31).

*En même temps*: cp. *en été* (24).

*Appuie*: attention should be drawn to the change in the stem. When the ending contains the 'mute e,' the stem appears in a fuller form; cp. *je sème*, etc., but *nous semons*. Cp. Berthon, *Prem. gram. franç.*, Chap. II.

*Elle va les vendre*: connect.

*Je tiendrai, je viendrai*: these forms deserve comment; explain that they are irregular. The proper forms would be *tendrai* and *vendrai*, but these are required as futures to *tendre* and *vendre*; hence the change.

38. *Par un beau jour*: connect (*par le beau temps*, No. 30).

*Nous voyons à ses habits*: a new use of *à*.

*A la main gauche*: connect.

*Sur la tête* : as in No. 37.

*Il est allé* : cp. *je suis tombé* (25). It is a good exercise to let the Pupils repeat No. 36, sections 2 and 3, with all the verbs in the perfect, in which case they will also have *elle est descendue* and *elle est rentrée*. Pupils who do German may be reminded of *ich bin gekommen, gefallen*, etc.

*Connaître* : for the present cp. *je grandis*, etc.

*Le lièvre* : the Teacher might add : *chez nous il n'y a pas beaucoup de lièvres, mais il y a beaucoup de lapins*.

39. *Sur le dos* : connect.

*Les bottes* : distinguish from *sabot* (27), *soulier* (No. 30). The word *bottine* might be given in this connection.

*En souriant, en aboyant* : cp. No. 26.

*Aboyer* : cp. what was said about *appuyer* (37).

*Exercice C* : the verbs in the present ; but many of them may also be given in the future and the perfect.

40. *Au moyen de* : cp. No. 25.

*Batteur, batteuse* : connect.

*Exercice C*. The adverbs should be used with suitable verbs : *doucement* (*marcher, parler*), *heureusement* (*arriver, sourire*), *longuement* (*parler*), *agréablement* (*parler*), *joyeusement* (*rire*), *fidèlement* (*garder*).

41. *Regardez* : imperative (cp. many class-room commands with which the Pupils are familiar).

*Il va les cueillir* : connect.

*On aime à manger* : connect (32).

*En hiver* : cp. *en été* (24), *en automne*, but *au printemps* (= *au premier temps*).

*En tombant, en se tenant* : connect.

42. *En l'air* : cp. *la fumée monte en l'air* (15).

*Il fait du vent* : cp. *il fait frais* (38), and fourth footnote on p. 46.

*Une brosse à dents* : here *une brosse à habits, une brosse à souliers* may be introduced.

*Exercice E.* The Pupils should draw a face, and add the French words for the different parts of it.

43. *Ils ont les pattes larges* : cp. *il a les yeux bleus* (42).

*Ressembler à* : cp. No. 21.

*Faire la chasse à* : cp. No. 30.

*Utile par son lait* : observe this use of *par*.

*Faire tomber* : cp. *faire marcher* (16).

44. *Il fait nuit, il fait chaud* : connect.

*Pays* : cp. *paysan*.

*Angleterre, etc.* : a wall map of Europe should be used for teaching the names of these countries ; or p. 115 may be utilized.

*En leur apportant des insectes* : *leur* = *à eux* (which would be the emphatic form, cp. *J'apporte le livre à vous, et non pas à eux*). Other examples should be given, e.g. with *donner, ressembler*.



45. *Bateau à vapeur* : cp. *moulin à eau*, etc.

*Tranquille* : same form for masculine.

*Il faut avoir* : cp. No. 35.

*Sur le bateau même* : contrast with *sur le même bateau*.

*Célèbres par leur beauté* : connect (43).

*Voyageur-euse* : connect.

*Entourée d'eau* : observe this use of *de* ; cp. 35.

46. To be treated in the same way as Nos. 23 and 33, and to be followed by a general talk about the Autumn picture.

47. and foll. The *Exercices* still contain questions on the text, but many will regard them as no longer necessary, for by this time the Pupils are sufficiently familiar with the different ways in which questions are formed, and their vocabulary is so large that the text of the lessons can be discussed fully and freely. Almost every new word can become the peg for a series of questions and answers, in which known words are used and become still better known by use. Take for instance No. 47 ; the following conversation might be connected with the new words :—

*T.* Qui me dit un mot qui est nouveau dans notre numéro ?

*P.* Le corbeau.

*T.* Qu'est-ce que le corbeau ?

*P.* Le corbeau est un oiseau.

*T.* Le corbeau est-il un oiseau de passage ?

*P.* Non, monsieur, ce n'est pas un oiseau de passage

*T.* Qu'est-ce qui vous dit que ce n'est pas un oiseau de passage ?

*P.* En automne, il ne va pas dans un pays plus chaud.

*T.* De quelle couleur est le corbeau ?

*P.* Il est noir.

*T.* Où voit-on des corbeaux ?

*P.* On en voit dans les forêts, dans les villages, dans les villes.

*T.* Dans quelle saison les voit-on dans les villes et dans les villages ?

*P.* On les y voit en hiver.

*T.* Qu'est-ce qui le pousse à venir dans notre ville en hiver ?

*P.* C'est la faim qui le pousse à venir dans notre ville.

*T.* Le corbeau n'a-t-il pas faim dans les autres saisons ?

*P.* Il a toujours bon appétit, mais dans les autres saisons il trouve assez à manger dans les forêts.

*T.* Pourquoi ne trouve-t-il rien à manger en hiver ?

*P.* En hiver, la terre est couverte de neige.

*T.* Qu'est-ce que le corbeau trouve dans les villes en hiver ?

*P.* Il y trouve des miettes.

*T.* Ce sont des petits morceaux de— ?

*P.* Ce sont des petits morceaux de pain.

*T.* Où trouve-t-il les miettes ?

*P.* Il les trouve devant les maisons.

*T.* Qui les y jette ?

*P.* Ce sont les hommes qui les y jettent.

*T.* Un autre mot !

*P.* La pitié.

*T.* Qui a pitié ?

*P.* Les hommes ont pitié.

*T.* De qui les hommes ont-ils pitié ?

*P.* Ils ont pitié des oiseaux en hiver.

*T.* Pourquoi en ont-ils pitié ?

*P.* Ils en ont pitié parce qu'ils n'ont pas toujours à manger.

*T.* De qui les hommes ont-ils encore pitié ?

*P.* Ils ont pitié des pauvres.

*T.* Quels oiseaux sont pauvres ?

*P.* Les oiseaux qui ne trouvent rien à manger.

*T.* Un autre mot !

*P.* Le flocon.

*T.* Qu'est-ce que le flocon ?

*P.* Le flocon est de la neige.

*T.* D'où tombent les flocons ?

*P.* Ils tombent du ciel.

*T.* Quand les flocons tombent-ils du ciel ?

*P.* Ils tombent du ciel quand il neige.

This is valuable for the Pupils, and not particularly tiring for the Teacher, as there is no need to observe a strict logical sequence. All he needs is readiness to put perfectly simple questions, which will help to drive home the meaning of the new words.

47. *Quatrième*: the ordinal numerals might be revised.

*Ni*: several examples should be given.

*Il a faim*: connect.

*Ils leur jettent des miettes : leur* (44).

(*Assez tôt*) *se fait* : cp. *se gâter* (41). The Pupils will observe that in English the passive would be used.

*Exercice C.* The imperative presents no difficulty ; the only matter requiring attention is the absence of -s in the 2nd sing. imperative of verbs in -er. The Pupils have heard many imperatives by this time (*ouvrez, répétez, montre, etc.*).

*Exercice D.* The Pupils may be asked to repeat the whole or part of this with books closed.

48. *Un bâton à la main* : connect.

*Se servir de* : the construction of this verb gives trouble ; further examples will be required.

*Il faut être habillé* : connect.

49. *Les deux chevaux tirent une diligence* : sometimes it is good practice, to take all the cases in which a word can be used, with the vocabulary already acquired. Here for instance we may put the question : *Qu'est-ce que les chevaux tirent ?* To which may be given the answers *la herse, le chariot, la voiture, la charrue, le traîneau*. The Teacher decides whether the Pupils answer in complete sentences or not.

*Qu'est-ce qu'on tient à la main ?* On tient le fouet, le parapluie, l'ombrelle, l'échelle ; on se tient à une branche, à une échelle, à une chose.

*L'auberge est une maison où l'on vend du vin, etc. ; le moulin est une maison où l'on fait la farine ; la ferme est une maison où demeurent des paysans ; la grange est une maison où le paysan rentre le blé, etc.*



*Avoir besoin*: L'homme a besoin de manger, de boire, de dormir, de se reposer, de se promener; il a besoin d'habits, de quoi a-t-il encore besoin? Quelles sont les choses dont l'homme a besoin?

*Qu'est-ce que l'homme qui vend du vin, du cidre, de la bière, etc.?* *Qu'est-ce que l'homme qui fait la farine?* le pain? qui coupe les raisins mûrs? qui va à la chasse? qui va se promener? qui demeure à la ville? qui fait un voyage? qui conduit un chariot? qui garde le troupeau? qui fauche le blé?

*Forgeant*: cp. *mangeant, chargeant*.

50. *Chez*: cp. *chez le boulanger* (35).

*disant*: this form is new.

*Fera remettre*: connect.

*Centime, franc*: see the plate opposite page 120.

*Timbres-poste*: formation of plural.

*Adresse*: contrast 'address.'

The text of this lesson calls for a good deal of discussion and repetition, as idiomatic turns are rather numerous.

51. *Instruire*: cp. *conduire* (26).

*Noël*: cp. 'Nowell.'

*Brillant*: cp. 'brilliant.'

*Font entendre*: connect.

*Embellir*: cp. *bel, belle*.

*Paraître*: cp. *connaître* (38).

Before dealing with the French 'voices,' it is best to have a talk about the meaning of *active* and *passive* in English; as a rule the Pupils' notions are very hazy on this point.

*Exercise E*: all these sentences might be given in the present and the perfect.

52. The most important part of the Grammatical *résumé* is the order of the pronouns; and for once a somewhat mechanical method may be the most effective. The formation of sentences is too slow a process; and the habit of using the pronouns in the proper order is best acquired by saying them often. The class should be asked to repeat

me le,	mè la,	me les;
te le,	te la,	te les; etc.

for a few times in several consecutive lessons. Eventually the Pupils will use them correctly by instinct, and not by calculation.

53-59. After dealing with the broad aspects of life as they present themselves to a boy or girl, we may turn to what will particularly interest our Pupils, the daily life of a school-boy. These lessons introduce many useful words, and enable them to speak about their own school life. The amount of grammar to be acquired is not large; but there are plentiful opportunities of revising what has already been learnt.

53. *dont*: cp. 36.

*à six heures*, etc.: the Teacher may teach what is given on pp. 118 and 119 of the appendix; p. 120 is for practice.

*je me lave les mains*: case of *me* here, and in *je me lave*; *les* not *mes*, connect.

*la salle à manger* : cp. *salle d'attente* (50).

*s'asseoir* : the class order *asseyez-vous !* is probably familiar to the Pupils by this time.

*morceau* : cp. 'morsel'; the Pupils notice the difference in meaning.

*ma sœur et moi* : not *je*, but the *pronom personnel* *fort* (see 58).

*en retard* : cp. *retarder* (p. 148).

*je leur serre la main* : cp. *je me lave les mains* (above).

*Exercice B* and similar exercises may also be done in the interrogative or negative form, at the teacher's discretion.

54. *me dit adieu* : case of *me* ; origin of *adieu*.

*elle est arrivée* : connect.

*la nôtre* : not *notre*.

*une maison à deux étages* : observe this use of *à*.

*un escalier de pierre* : observe this use of *de*.

*salle de classe* : cp. *salle d'attente* (50).

*nous prenons à droite* : a new use of *prendre*.

*va s'asseoir* : connect.

*un, une élève* : cp. *un, une enfant* (8).

*chacun pour soi* : *soi* reflexive, referring to an indefinite antecedent.

*le mieux* : superlative of adverb.

55. *ceux-ci* : singular ? feminine ?

*rarement* : revise formation of adverbs.

*fait calculer* : connect.

*la matinée* : distinguish from *le matin* (53) ; cp. *an* (11), *année* (18). *Soir, soirée*, and *jour, journée* might also be given.

*jeunesse* : *vieillesse* may be given.

*lire* : the class order *lisez* has often been given.

*lecture* : contrast the meaning of 'lecture.'

56. *il fait beau temps* : connect.

*le jeu* : cp. *jouer*.

*la cloche se fait entendre* : connect.

*remonter* : cp. other verbs with *re*.

*il se donne beaucoup de peine* : case of *se*.

*se faire comprendre* : connect.

*adresser* : cp. *adresse* (50).

*répondre* : cp. *réponse* (13) ; observe *répondre à une question*.

*comme une conversation* : observe the use of *comme* ; the Teacher asks for an idiomatic rendering.

*Exercice C* : cp. 36.

57. *au bas de* : cp. 36.

*en marge* : absence of article ; connect.

*Pestalozzi* : the Pupils should be told something about the man to whom they owe so much. This the Teacher might do in simple French. Even if the Pupils hear some strange words, it will do them no harm ; it will indeed urge them to fresh efforts.

While the Teacher will usually confine his conversations to words already met with, he need not allow this rule to bind him down in all cases. When he thinks the moment has arrived for introducing some word or phrase which is not in the lesson, he should not hesitate to give it. He may cause the Pupils to insert it neatly in the margins. They are of course never allowed to write any English words in their books.



58. *serrer les livres* : a fresh meaning of *serrer*.

*au même moment* : but *en même temps* (37).

*cuiller* : strange spelling, considering the pronunciation ; cp. *cher*, a word which might here be given to the Pupils.

*du veau* : 'veal' ; cp. *du bœuf* (28).

*au moyen de* : connect.

*les classes du lycée* : the footnote can be read or omitted at the discretion of the Teacher. For fuller details see Kron's *French Daily Life*, Chapter 16, and Duhamel's *Tony et sa Sœur*, pp. 104, 154.

*dans trois semaines* : in three weeks from now ; contrast *en un jour* (45, *Proverbe*).

59. *se casse* : cp. *fondre* and *se fondre* (31).

*après-midi* : formation of plural.

*soir, soirée* : cp. *matin, matinée* ; *an, année*.

*Exercice F*. This use of *avant de* will present no difficulty.

60-63. The Appendix contains much that is useful. Reference may have been made to some parts in preceding lessons, as has been suggested ; but it will be well to take these lessons, even if they appear somewhat dry.

60, 61. Outline maps of Europe and of France would be a great help in teaching the geographical terms and names.

62. A card-board clock with movable hands, large enough to be seen by the whole class, will save the Teacher a good deal of speaking.

63. The actual weights, measures and coins should be shown to the Pupils, as far as possible.

64. The Grammar section, etc., refers only to lessons 53-63.

The *Poésies* (p. 173 and foll.) can be taught whenever the Teacher thinks it convenient and profitable. The meaning should always be made quite clear; but there is no need for an explanation of every unusual form or construction.

Other collections of simple verse are:—

*Récitations et Poésies.* Compiled by Miss Violet Partington. Horace Marshall. 1903. (With phonetic transcript.)

*Poèmes pour l'enfance.* Par M. et Mme Braunschvig. Didier, Paris. 1910. 2 f. 80.

*Recueil de Poèmes.* Par F. Nechelpüt et Ed. Heuten. Teubner, Leipzig. 1901. 1 m. 40.

The following contain songs and music:—

H. Gautier, *Manuel Musical des Écoles.* Première partie (72 chœurs à 2 voix égales). Deuxième partie (46 chœurs à 3 voix égales). Chaque partie 1 fr. 50 c. net.; les deux parties réunies et cartonnées: 3 fr. 50 c. net.

The popularity of this book is shown by the fact that it is already in its 50th edition. It is published by A. Pinatel, 18, rue du Faubourg-Poissonnière, Paris.

*Chansons et Rondes Infantines.* Published by Vermot, 20, rue du Dragon, Paris.

[Dr Baker has kindly given me the following list of songs which he has tried in his classes :

*Manuel (Première Partie).* p. 2. Chante, petit oiseau ! p. 2. Le bonheur est là ! p. 9. L'enfant de la montagne. p. 14. L'oiseau et l'homme. p. 23. Les fleurs que j'aime. p. 44. En avant ! p. 48. Le brave tisserand. p. 76. La semaine de l'écolier.

*Chansons et Rondes.* p. 16. Il était une bergère. p. 21. Compère Guilleri (requires slight alterations). p. 32. Marianne s'en allant au moulin. p. 40. En revenant de la foire (requires slight alterations). p. 64. Biquette et le loup. p. 82. Le roi de Sardaigne. p. 106. L'avoine.]

*French Songs and Verses.* Compiled by A. D. Middleton, B.A. Swan, Sonnenschein & Co. 1902. 1s.

*French Nursery Rhymes.* Compiled by A. Thirion. J. Williams, 32 Great Portland Street, W. Two series, 6d. each.

*Chansons Françaises.* Par R. Dax. H. Welter, Paris. 1 fr. 50.

45 *Französische Lieder.* Von K. Wetzel. Fussinger, Berlin, 1898.

The Teacher may also like his Pupils to act some simple scenes. Miss Partington's *Fables en Action* (1s.) are admirable for young children. For older Pupils there are Mr J. S. Walters' *Épisodes en Action* (1s. 4d.), Miss Ping's *Tableaux Mouvants* and *Jeux Français* (1s. 4d. each), Miss Saunois' *L'Entente Cordiale à la Campagne* (1s. 6d.), and *Three Short Plays by Souvestre* (1s. 6d.). All these are issued in Dent's Modern Language Series, which also contains a series of *The Best French Plays*, plain texts, at 3d. each.

## SECOND BOOK.

BEFORE proceeding to read a story, it is necessary for the pupil to become acquainted with the tenses of the verb which have been purposely excluded from the *First Book*. Instead of relying on the text of a story for examples, we have preferred to give a number of short lessons on the tenses. If these are thoroughly mastered, it is not likely that the tenses of the verb will give serious difficulty. The 'irregular' verbs are introduced gradually, and numerous exercises on them have been given.

When the beginner has acquired correct habits of pronunciation and attained a certain degree of ease in the application of elementary grammar, it is important to increase his vocabulary. This is, perhaps, the chief task in the second year of instruction.

Now there are many ways of learning words: the meaning can be looked up in a dictionary; lists of French words with their English equivalents can be committed to memory; translation and re-translation may be employed for the same purpose. The teacher who has made proper use of the *First Book* will, however, not be inclined to adopt these expedients. He will continue to make an extensive use of the foreign language, and to avoid translation.



When a word in **clarendon** type occurs, the pupil knows that it is new. Sometimes he sees the meaning at once ; he cannot be in doubt about *enchante*, *nature*, *change*. If the meaning is not clear, he looks at the foot of the page, where the word is explained in words familiar to him.

These explanations are not meant to be exhaustive definitions ; they are hints, finger-posts guiding the pupil's thoughts in the right direction. Sometimes they are insufficient ; this is particularly the case when the names of plants, animals, etc., occur in the text. Thus *ours* is explained *gros animal* ; the pupil *may* guess that it is a bear, but we cannot blame him for not doing so. This class of words has always been a little troublesome to the reform teacher. I may be allowed to refer here to the *French Picture Vocabulary*, issued in Dent's Modern Language Series, which will be found serviceable to pupils even in their second year.

The explanation at the foot of the page will generally suffice, but the teacher will do well (at least in the case of words quite unlike their English equivalents) to ask questions containing the new word, or to let the pupils make sentences with it, until he is confident that the meaning is grasped by all.

A new word is retained all the better if it forms one of a group of kindred words. It may be suggested that the pupils should have a *Vocabulary Notebook* for the purpose of recording the new words. These should not be entered in the order of their occurrence in the text, nor in alphabetical order, but according to their meaning. There are many possible ways of classifying words which will occur to the teacher, and it does not matter much which he adopts. The

essential thing is to get the pupils to look at the vocabulary from this point of view ; they will then soon take an interest in collecting words.

Thus, in the first lesson, *auparavant* and *longtemps* will suggest the heading 'Le Temps' ; and the pupils may at once add such other words (*jour, semaine, etc.*) as have occurred in the *First Book*. *Reverdir* may be the starting-point of a page for words indicating 'Les Couleurs' ; *vert, verdâtre, reverdir* will appear together.

When words are entered, the grammar may be considered as well as the vocabulary ; substantives are entered with an article to show gender and an indication of the plural form, if necessary ; the pupil writes not merely *blanc*, but *blanc blanche*.

In the notes at the foot of the page, there are occasionally new words not found in the text ; they are printed in italics, here and in the list of words on pp. 199 and foll. Lists of connected words are given on pp. 42, 79, 121, 195.

In Lessons 1 to 14 the number of new words is small. This enables the pupils to give their whole attention to the consideration of the verb, and to repeat a number of words with which the previous year's work has made them familiar.

1. Many examples of the imperfect occur. The pupils ascertain the endings ; from p. 4 it becomes clear to them that the same *radical* is found in the present participle and the imperfect. This radical cannot be discovered by reasoning, it is a matter of memory ; and so the pupils must be prepared to learn the page off. The formation of the plu-

perfect gives as little trouble as in English. (Care must be taken to ensure that the pupils know which tense in English is meant.)

2. The *passé historique*<sup>1</sup> is a much more difficult tense, in form and in meaning, than the imperfect. The teacher will therefore take ample time over this lesson, which deals with the form only; nothing is said about the meaning as yet.

3. This anecdote is an old-established favourite for teaching the distinction between the imperfect and the *passé historique*. Probably the best course for the teacher to adopt is to let the pupils close their books and then to tell them the story in perfectly simple French, but at the same time with a good deal of dramatic movement. The schoolroom is a room in George's house; some garden visible from this room, or at any rate well known to the children, is the orchard. Teacher and pupils follow George as he leaves the room, goes along the passage and downstairs, opens the door, goes out, crosses the street, and so on. The fuller the details and the greater the use that is made of the existing stock of words, the better. In telling the story the teacher calls attention to the endings of the *passé historique*: 'Je ne dis pas *quitté* ou *quittait*, mais *quitta*'; but for the time being he makes no further comment. When he has come to the end of the story it is reconstructed by means of question and answer.

The books are opened and the story is read. The pupils are now called upon to pick out the various

<sup>1</sup> This is a better term than *passé défini*.

actions which really constitute the narrative, and the teacher writes the verbs on the blackboard. The pupils then look at the story of the book, and will come to recognise that the *passé historique* gives the consecutive actions of which the beginning and end are determined by other actions, while the imperfect interrupts the course of the narrative, and tells us what was there already (the state of things).

The pupils' attention is drawn to the *ç* in *commença*, to *commencer à, vouloir, pouvoir, aller* with infinitive, *être obligé de*.

4, 5, and 6 afford further practice in distinguishing the imperfect and *passé historique*.

Points to be noticed are:—

in 4—pour l'entendre parler; entrer dans; un moment où (= dans lequel); était (not avait) sorti; où se trouvait l'oiseau (order of words); faire plaisir (no article);

in 5—en faisant; au petit chat; mute *l* in gentil;

in 6—brodés d'or; sur la tête; se laissa prendre les poires; demander à (the pupils should make up several sentences containing examples of this); répondit le paysan (inversion in parenthetical statements is the rule in French; it is not optional as in English); le courage de les leur refuser.

For practising verbal and pronominal forms these and similar narratives are convenient. They can be told again as happening now, or about to happen; for the third person we may substitute the first or second, making all necessary changes. It is only when pupils can do this readily and without apparent effort that we are justified in saying that



they 'know' their French verbs and pronouns. It tests something more than the mere parrot knowledge of paradigms.

7. An example of the *parfait antérieur*<sup>1</sup> occurs here ; the pupil will not meet with it often at this stage, and it would be a mistake at once to burden him with a list of all the conjunctions after which it is found. At present he may be content with *dès que*. Other points to be noticed are: *de son goût* ; *n'en voulait pas* ; *s'en fâcha* ; *en préparer* ; *en disant* (cp. No. 5) ; *promettre de préparer* ; *s'empresse de* ; *lui demanda* ; *assaisonner*.

8. Notice : *s'approcher* ; *perdre courage* (no article, cp. *faire plaisir*, No. 4) ; *se coucher par terre* ; *mort de peur* ; *était monté* ; *l'oreille* ; *avant de* with infinitive.

The pupils are much inclined to give the English stress to such words as *approcher*, *retourner*.

9. Notice : *trouver moyen* (no article) ; *allait l'attraper* (this use of *aller* to express what is about to happen should be practised by making up sentences containing examples of it) ; *souffrant* (the ordinary word for 'ill') ; *toute une bouteille* ; *toucher à*.

10. Notice : *bon pour* ; *ne . . . jamais de peine*, *défendu d'aller* (cp. *Défense de fumer*) ; *un jour que* ; *il en vit un* ; *qui s'approchait* (= present participle in English) ; *équilibre* (*qu* pronounced k). With *blanchisseuse* cp. *blanchir* (*reverdir*, No. 1).

<sup>1</sup> Or : *Second passé parfait*.

11. Notice: le page (cp. la page); roi de Prusse (in apposition, no article); ne personne; fauteuil (mute *l*); qui sortait (our present participle, cp. qui s'approchait, No. 10); correspondance; après avoir eu (not present infinitive); alla prendre, allait s'excuser (cp. allait l'attraper, No. 9); retire, pâlit, regarde (historic present, frequently introduced in French amid a series of verbs in the past); je ne sais (without pas); en souriant; sommeil (mute *l*, cp. gentil, No. 5).

12. Notice: suisse (no capital, cp. anglais, français); gros chien noir (place of adjectives); d'un œil triste; lui . . . au cou; où (= dans lequel, cp. No. 4) il racontait; *de* retour; accompagné *de*.

Lessons 13-15 call for no comment; their purpose is to give the conditional and the present subjunctive, the only tenses not yet familiar that are of real importance.

It will be convenient to dictate some of the new words, the spelling of which may give trouble to some pupils. The following will serve as a test:—

Nos. 3-6. La haie, sévèrement, l'ouverture, caresser, le plaisir, presque, une erreur, dès ce moment, respectueusement, vêtu, posséder, une épée, ôter, le voleur, la queue, malheureusement, refuser, la poche, gentil, le singe, le chat, obligé, se fâcher, le courage, se rendre, s'enfuir, crier, la griffe, le goût, appeler.

Nos. 7-10. Le mets, s'empresse, terrible, dès que, la fièvre, la bouteille, le soleil, entraîner, un écureuil, la peau, une épaule, s'approcher, mort, fort,

l'ours, assaisonner, le poisson, lorsque, se baisser, se placer, jusqu'à Paris, parce que, le fugitif, large, la planche, le coucher, plier, descendre, attraper, défendre, le cadavre, la peur, l'équilibre, vendre, la blanchisseuse, souffrant, le camarade, le signe.

Nos. 11, 12. La ferme, le billet, connaître, la correspondance, vers la ville, la lettre, excuser, le page, intelligent, attacher, le fauteuil, profond, le dormeur, bloquer, aussitôt, la provision, le torrent, sauver, le sommeil, un œil, la cime, le commencement, le roi, habiter, le compagnon, ainsi, le panier, une idée, la vie, le coup.

We now begin the reading of a connected story. As in the work done hitherto, we do not let the pupils prepare what is new, but we go through it with them first, and then let them revise.

The teacher reads one sentence<sup>1</sup> after the other; if he likes, they may be repeated by individual pupils, or occasionally in chorus. After each sentence he pauses, in order to give the pupils an opportunity of saying with which words they are not familiar, either because they are new, or occur with a new meaning, or have been forgotten. The teacher may give the English; but it is much better to give a simple explanation in French, using the words which his pupils know. It gives them great pleasure to be able to understand him as he speaks the foreign language; the teacher leads them to understand the meaning by his explanation, and sometimes by asking suitable questions, in such a manner that the joy of discovery is left to them. To obtain this result they have to

<sup>1</sup> Or breath-group, if the sentence is not quite short.

exercise a certain amount of effort ; and they value the knowledge gained because it is felt to be due to their active participation.

It is essential that what has been learnt should become the pupil's lasting possession. This is ensured by various means :—

1. Words are repeated from the point of view of their *meaning*. All new words are printed in **clarendon** type, and the teacher asks a perfectly simple question about each ; or he asks the pupils to introduce them into a little sentence, to show that they know the meaning ; or he asks them to give brief definitions, opposites, synonyms, words etymologically connected, etc. These exercises gradually take the place of the questions which were mainly used in the beginning (*First Book*).

2. Words are repeated from the point of view of their *spelling*. Suitable sets of words for dictation are given for the convenience of teachers.

3. The pupils go through the 'Répétition et Exercices.'

4. The dictation of connected passages is very useful, and a number of pieces have been prepared for this purpose. They are based on the text, but differ from it considerably in the mode of expression. They may be utilised also as model 'free compositions': the subject is given to the pupils, it is talked through in class, and they write it out in French at home. In the case of a class of less than average power, it may be well in the beginning to supply them with a brief outline.



In each of these exercises the words of the text are approached from a different standpoint. This makes the pupil thoroughly acquainted with them, and enables him to use them fluently. Such a treatment obviates the danger of the text being followed too closely, in which case the memory is almost exclusively called into play, the power of observation being insufficiently stimulated.

*Homework.* The pupils go carefully through what has been done in class, using the 'explications de mots' to refresh their memory. In the next lesson they are asked about the contents of the lesson. The lessons do not all lend themselves equally well to this, and the teacher may have to display some skill in framing his questions. But it is not necessary to recapitulate every sentence; indeed it is advisable to avoid any close adherence to the actual words of the lesson.

In the notes which follow it will be found that—

*A* contains what is noticeable in the way of grammar ;

*B* difficulties of spelling ;

*C* difficulties of pronunciation.

16. *A.* quoique ; tout enfant ; apprendre à ; il l'avait vue pleurer ; grande maison très haute (order of adjectives) ; toute pleine ; de l'autre côté ; finir *par* comprendre ; ils auraient été (cp. I have been to see him) ; jour de semaine (no article).

*B.* tâche ; là-haut.

*C.* réflexion, enterrer, impossible (not with English stress).

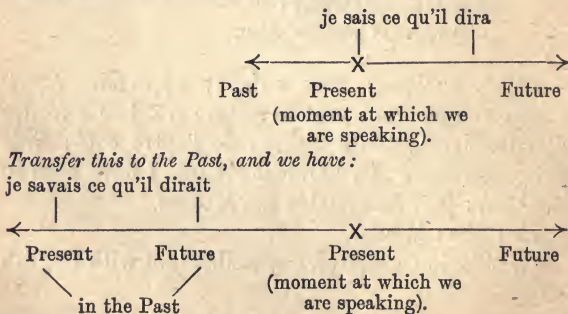
17. *A.* gentiment (cp. pronunciation of gentil, No. 5); tout en marchant; sonner creux (cp. parler haut); le pauvre cercueil (place of adjective); il faisait peine à voir; on le fit sortir; le chemin de la maison.

*B.* cérémonie, cercueil, dommage, désespéré.

*C.* emporter (not with English stress).

18. *A.* honte (cp. Honni soit qui mal y pense); se sentir les yeux tout secs; blondinette, chambrette and fossette (in the footnote to fosse, No. 17) are diminutives; au quatrième (étage); il veut que tu l'attendes (cp. No. 14; the pupils should collect instances of the subjunctive); toute basse (examples of tout = quite are frequent in Nos. 16-18, and might be collected); rester à ne rien dire; s'étaient assis; on ne pouvait (no pas); il ne savait pas bien si (introducing indirect question); aura-t-il trouvé (inversion; idea of probability in future perfect).

Ce que le docteur dirait à Pierre. The pupils should realise that the "future in the past" (or conditional) here retains its original force, in French as in English.



That is to say, *je savais* and *il dirait* both refer to the past ; but the tense shows that *je savais* expresses something previous to *il dirait*. Compare :

I know what he will say  
and

I knew what he would say.

*B. chocolat, compagnie, peut-être, croix.*

*C. attendre, regarder, travailler, observer* (not with English stress); *b* in *observer* pronounced *p*.

19. *A. J'ai à te parler ; ça* (colloquial for *cela*) ; *aille ; dépêche-toi* (imperative of reflexive verbs) ; *une drôle de moue* (cp. a beast of a horse) ; *en s'asseyant ; te sens-tu la force ; à qui sa mère avait appris de . . .*

*B. dépêcher, drôle, énergie, vérité, moquer* (other words with *qu* might be collected).

It might be pointed out that the French use *qu* to make up for the absence of *k*. This explains—public, f. *publique* ; ture, f. *turque*.

*C. hausser* (no liaison, cp. *haut*).

20. *A. avoir raison ; se casser le nez* (other examples might be collected) ; *si tu serais* (indirect question) ; *s'il t'arrivait . . .* (condition) ; *le travail à faire ; avant de mourir ; tu ne te souviens pas* (tone of voice alone indicating question) ; *si fait* (affirmative answer to a negative question) ; *il avait la voix douce* (cp. *avoir les yeux bleus*) ; *être fermier* (no article) ; *auprès de ; chose dangereuse* (in apposition ; no article).

*B. mésaventure, rapporter, aîné.*

*C.* puisque (*ui* as in lui, not like *oui* in Louis); obscurité, rapporter, commencer, intelligent, amuser (not with English stress).

21. *A.* hors de lui; pour que je te le dise; à la condition qu'il n'entendrait plus (future in the past, cp. No. 18); en Amérique; faire fortune; il faillit mourir; mourir de faim.

*B.* rêver, navire.

*C.* condition, embarquer, déposer, consoler (not with English stress).

22. *A.* jamais il ne put (order of words); il faut te souvenir; il lui semblait que . . . faisait, il semblait si naturel qu'on t'aimât (cp. No. 14 *A*); elle veut que tu ailles; ce que tu voudras (future, more precise than our usage); elle s'y est refusée; s'il pouvait (instances of conditional clauses might be collected); faire honneur.

*B.* distingué, sécher.

*C.* héroïque (liaison; but none in héros); repentir, accomplir, persuader, distingué, désirer (not with English stress); persuader (*u* not as in English persuade).

23. *A.* bien entendu (absolute construction); l'argent de ton voyage; des troisièmes = billets de troisième classe (cp. quatrième for quatrième étage, No. 18); où demeure P.D. (other instances of this word order might be collected); bons pour ta mère (cp. No. 10); aie (imperative); les yeux rouges (absolute construction); qui faisait (we should use



present participle); il y penserait; finirait par oublier (cp. No. 16); dix sous (how much? revision of French coinage); toute neuve (revision of tout); sans rien dire (rien = quelque chose).

*B.* adresse, vêtement, sûr (cp. sur), poupée.

*C.* emmener (*em* as in sembler), respect (*et* mute).

24. *A.* dès que (cp. No. 7); à grand appétit; changer d'assiettes; changeait (other examples of -ge-); en sourit; on le mettrait (future in the past, No. 18); se faire montrer la gare; pièces blanches (*i.e.* silver coins).

*B.* recommander (cp. correspondance, No. 11).

*C.* possession, expliquer, recommander, arriver (not with English accent).

*Words for Dictation* (Nos. 16-24).

Réfléchir, énorme, enterrer, maigre, la cérémonie, la prière, observer, laid, désespéré, l'ouvrière, Pierre, cadet, essayer, vrai, se dépêcher, lestement, sécher, l'adresse, la raison, l'Océan, la veste, rêver, épouser, le récit, le vêtement, la dette, le propriétaire, aîné, payer, en effet, décrocher, quoique, le cercueil, sec, coin, se moquer, se croiser, le chocolat, le lieu, le logement, l'ouvrage, juste, l'énergie, s'imaginer, le brancard, le silence, les gens, la France, le repentir, recommander, la mésaventure, l'orphelin, le chagrin, impossible, emporter, s'endetter, la chambrette, encourager, le client, trembler, entre, l'envie, s'embarquer, dangereux, emmener, accomplir, le linge, maintenant, rien, la façon, brusque, se hausser, puisque, l'éducation, la condition, persuader, possible, la por-

celaine, la possession, la bourse, cesser, drôle, bien sûr, sur la maison, une tache d'encre, la tâche de Pierre, la moue, mourir, le navire, l'aiguille, le travailleur, faillir, attirer, rapporter, gagner, secouer, machinalement, cordialement, distingué, le voyageur, l'honneur, la honte.

*Passages for Dictation.*

*Le père de Pierre.* Le grand-père de Pierre était paysan. Il avait deux fils. Il envoya l'aîné dans les écoles de Paris. Au bout de quelques années celui-ci était avocat et avait déjà commencé à faire son chemin. Dans ce temps son père mourut, ne laissant rien à ses deux fils. Le cadet était très intelligent ; c'est pourquoi l'aîné le fit venir à Paris et lui donna une bonne éducation. Malheureusement le cadet aimait trop le plaisir. Il joua très souvent avec des jeunes gens. Un jour il perdit ; il voulut se rattraper et perdit plus encore. Pour pouvoir payer sa dette, il vola une grosse somme à son patron. Celui-ci alla dire à l'avocat ce que son frère cadet avait fait. L'avocat paya la dette de son frère, mais il lui dit qu'il ne voulait plus le voir. Le frère cadet alla en Amérique. Mais dans ce pays il ne fit pas fortune, et bientôt il eut le désir de revoir la France. Comme il n'avait pas d'argent, il travailla sur un navire pour gagner l'argent de son voyage. Il arriva à St-Nazaire où il trouva un travail de copiste. Une ouvrière, à laquelle il avait raconté son histoire et qui l'avait consolé, devint sa femme ; mais après quelques années, il mourut, le chagrin et le désespoir dans le cœur, et laissant sa femme et son fils dans la misère.

*Madame Delsart et son fils.* St-Nazaire est une ville de France. Elle est située à l'embouchure de la Loire. Dans cette ville demeurait une ouvrière. Son mari était mort, et elle était obligée de gagner sa vie et celle de son fils. Cette femme était madame Delsart. Avec son fils Pierre elle habitait une petite mansarde d'une grande maison. Elle était bien pauvre, cette mansarde ; il y avait un lit, une chaise de paille et une malle, pas d'autres meubles. Le petit Pierre avait dix ans ; c'était un brave garçon qui aidait sa mère autant qu'il pouvait. Il faisait des commissions pour elle : il portait le travail fini et rapportait le travail à faire ; il recevait de l'argent, et il n'en perdit jamais ; il allait acheter du pain et de la viande, et il faisait si bien que sa mère lui disait souvent : Tu es un petit homme. Ses voisins l'aimaient aussi. Un jour sa mère tomba malade. On alla chercher le docteur Dubois ; celui-ci donna tous ses soins à la malade, mais malgré cela, la pauvre malade mourut.

*L'enterrement de madame Delsart.* La mère de Pierre était morte. Le jour après sa mort, on apporta un cercueil et on y mit la morte. Encore un jour après, la voiture noire s'arrêta devant la maison laide ; deux hommes montèrent dans la chambrette et portèrent le cercueil en bas ; ils le mirent sur le brancard, et deux chevaux commencèrent à tirer la voiture. Pierre seul la suivit. Les voisins n'en avaient pas le temps ; car c'était jour de semaine, et puisqu'ils étaient pauvres, ils étaient obligés de travailler. Il ne faisait pas beau temps ; la pluie tombait, et Pierre, marchant sous la pluie,

était bien triste. Bientôt on arriva au cimetière, et la voiture noire s'arrêta devant une fosse. On y déposa le cercueil et le curé fit une petite prière. Alors on jeta de la terre sur le cercueil. Pierre sanglotait ; il resta devant la fosse et ne pensa pas à quitter le cimetière ; il fallut le faire sortir, et machinalement il retourna à la maison.

*Pierre et son amie.* Pierre avait une petite amie de palier. C'était Lisette, une enfant de quatre ans. Lorsque Pierre revint de l'enterrement de sa mère, Lisette l'attendait devant la porte de la chambrette ; elle lui raconta que le docteur Dubois était venu, qu'il était allé ensuite au quatrième et qu'il reviendrait pour lui parler. Les enfants entrèrent dans la mansarde et s'assirent sur la petite malle. Lisette tira de sa poche un gros morceau de pain et un bout de chocolat et partagea son goûter avec son ami. Bientôt le docteur entra dans la chambrette. C'était un homme très bon au fond, mais un peu brusque. Il dit à Lisette de sortir et de les laisser seuls. Lisette était un peu curieuse et aurait aimé à entendre ce que le docteur raconterait à Pierre ; c'est pourquoi elle fit d'abord la moue. Mais Pierre lui souffla qu'il lui raconterait tout, et alors elle sortit.

*Pierre et le docteur Dubois.* Pendant quatre ans la mère de Pierre travailla du matin au soir, mais ensuite elle n'en eut plus la force. Elle sentait ses forces s'en aller. Alors elle raconta au docteur Dubois l'histoire de son mari et le pria de faire ce qu'elle n'avait pas la force de faire elle-même : de la raconter, après sa mort, à Pierre. Le bon docteur fit



ce qu'elle avait désiré. Ce qu'il raconta à Pierre, fit plus de mal à celui-ci que la mort de sa maman ; mais il promit de faire ce que sa mère avait désiré : d'aller à Paris trouver son oncle, de devenir un homme distingué et de payer la dette de son père avec la sienne. Le docteur parla de Pierre à quelques clients qui lui donnèrent l'argent pour faire le voyage. Pierre dit adieu à tous ceux qui avaient été bons pour sa mère. Plusieurs lui donnèrent encore quelques sous, et Lisette fourra sa poupée en porcelaine, grande comme un doigt d'enfant, dans le paquet de Pierre. Celui-ci alla alors dans la maison du docteur Dubois où on le reçut très cordialement.

*Dans la maison du docteur.* Pierre était très heureux de dîner avec la famille. Jamais il n'avait vu une table aussi bien servie et une nappe toute blanche. Jamais il n'avait eu une serviette dans la mansarde ; jamais il n'avait vu plusieurs personnes à table. Après le dîner le docteur lui dit le chemin qu'il devait prendre et lui donna l'argent pour faire le voyage de Nantes à Paris en chemin de fer. Madame Dubois lui donna quelques pièces d'argent et les cousit dans la doublure de sa veste. Tu seras, dit-elle, peut-être content de retrouver cet argent. Pendant la nuit Pierre dormit dans un joli lit chaud, et le lendemain il dit adieu à la bonne famille Dubois en la remerciant bien fort, les yeux pleins de larmes. Le docteur l'accompagna alors sur le navire qui le mènerait à Nantes où il devait se faire montrer la gare et prendre un billet de troisième.

26. *A.* lorsque tu seras (future, more accurate than our present, cp. No. 22); chercher à faire quelque chose; s'il pouvait (il serait bien content); tout d'un coup; que ce serait (future in the past); comme parent (no article); la tête lui tournait (not sa tête; several examples have occurred, and might be collected); ouvrir les yeux tout grands (cp. une porte grande ouverte); faire le brave (cp. faire le mort, No. 8); verdure (cp. vert, reverdir, verdâtre).

*B.* ensoleillé, guise, trotter, intérêt, lointain.

*C.* lointain, fier (*r* not mute), éloigné (other examples of *gn* might be collected); installer, ressembler (not with English stress).

27. *A.* prendre garde; un paquet à côté de lui (absolute construction; several other examples in this section); aimer à; qui est avocat (no article; such instances might be collected); étant revenus (perfect participle); les premières (cp. troisièmes, No. 23); ni . . . ni . . . ne; eût parlé (subjunctive); penchée sur.

*B.* volaille, regard (not é).

*C.* attention, admirer (not with English stress).

28. *A.* sortir (transitive); en mains (no article or possessive adjective); jouer aux cartes (*du* piano); sentir mauvais, bon (cp. sonner creux, No. 17); tout en crachant; poliment (cp. gentiment and other adverbs; they might be collected); qu'on fît (subjunctive); de la haute (colloquial; supply some such word as société); les nôtres; naïf-ve (other adjectives with similar formation of feminine might be col-

lected); tenant son paquet bien à la main (not dans la main).

*B.* gêner, rejoindre (not é), naïf, remue-ménage, effrayer.

*C.* importance (not with English stress).

29. *A.* plantée d'arbres; avec *le* camarade; de quoi (cp. [il n'y a] pas de quoi, don't mention it); il avait l'air fâché; (il n'y a) pas de troisièmes; il faut que nous attendions; avoir envie de; mon prince (cp. monsieur, madame, mon capitaine).

*B.* quai.

*C.* arrêter, protecteur (not with English stress).

30. *A.* tout à fait (cp. tout à coup, tout d'un coup, tout de suite); dînette (diminutive, cp. blondinette and chambrette, No. 19); avoir honte; prendre plaisir à; ayant acheté (perfect participle); où l'on; grand'faim, grand'soif (cp. grand'mère); la tête lui tournait.

*B.* héros, botanique, aventure.

*C.* héros (no liaison); botanique, compagnon, dépenser, aventure (not with English stress).

31. *A.* ne . . . aucun; (devrait-il, fallait-il) tourner; à qui (il pourrait) demander; il prendrait (he said to himself: je prendrai).

*B.* événement, envelopper, abandonner, parti, jaquette.

*C.* envelopper, abandonner (not with English stress).

*Words for Dictation* (Nos. 26-31).

S'étonner, éloigner, ramener, étaler, le quai, une allée, découvert, l'événement, la réponse, le désert, décidément, l'intérêt, la ferme, la verdure, la plaisanterie, la recherche, gêner, la passerelle, le spectacle, effrayer, le protecteur, la lèvre, la faiblesse, la jaquette, le fleuve, la grandeur, mieux, le cheveu, la volaille, causer, la robe, le port, auparavant, en dehors, aucun, l'endroit, l'attention, la tente, se pencher, ensemble, entretenir, l'aventure, le silence, envelopper, lointain, la fin, l'individu, rejoindre, l'importance, prochain, intéresser, demain, le brin, se hâter, la dînette, apercevoir, la conscience, la dépense, la pelouse, se lasser, patient, épuiser, inaperçu, tousser, la reconnaissance, la surveillance, merci, le prince, la joue, chagriner, la voyageuse, la fatigue, se diriger, ajouter, léger, le quartier, inoccupé, tranquille, la moquerie, botanique, la charcuterie, le coude, le cœur, en guise, naïf, le remue-ménage, le parti.

*Passages for Dictation.*

*Sur le bateau à vapeur.* Lorsque le docteur et Pierre arrivèrent au port, on jeta une passerelle, et Pierre monta sur le bateau à vapeur. Il y voyait arriver des paysans apportant des cages de volailles et les mettant sur le pont; des messieurs et des dames, allant à la première classe et s'asseyant sous la tente bien tendue où ils étaient bien à l'aise; il entendait rire et causer. Enfin on retira la passerelle sur le bateau à vapeur, la cloche sonna, et le navire



se mit en mouvement et sortit du port. D'abord la tête tourna un peu à Pierre, parce que c'était la première fois qu'il quittait la terre ferme ; mais il se fit vite au mouvement et commença alors à regarder les rives de la Loire qui étaient assez lointaines à cet endroit ; leur verdure lui semblait la plus belle chose du monde. Après avoir regardé longtemps, notre voyageur s'installa dans un coin. La faim se faisant sentir, Pierre ouvrit son petit paquet et en tira son déjeuner : de la viande froide et un morceau de pain. Il les mangea de bon appétit.

*Les deux voleurs.* Après le déjeuner, Pierre sortit son argent de sa poche et se mit à le compter. Il était fier d'avoir une telle somme. Malheureusement deux individus, qui jouaient aux cartes, le virent. Ils se lancèrent un regard et firent comme si la partie était finie. Ils se levèrent et se dirigèrent, sans se hâter, du côté de l'enfant, en fumant des pipes qui sentaient mauvais. Ils firent parler Pierre qui leur raconta naïvement qui il était et où il allait. Les deux hommes lui dirent qu'ils allaient aussi à Paris et que, à Nantes, ils lui montreraient la gare. Lorsque le bateau arriva à Nantes, il y eut un grand remue-ménage, et Pierre, un peu effrayé de ce bruit, suivit les deux hommes. Mais au lieu de le mener à la gare, ils le menèrent dans le jardin botanique qui lui semblait le plus bel endroit du monde parce qu'il y avait là des pelouses très vertes, de grandes allées bien entretenues, de belles fleurs. L'un des hommes alla acheter de quoi manger et revint bientôt avec de la charcuterie, du pain et deux bouteilles de vin. Ils allèrent à quelque distance de la ville, où ils

commencèrent à dîner. Les deux hommes encouragèrent Pierre à boire beaucoup. Le vin lui montait à la tête, il parlait sans cesse, ne sachant pas ce qu'il disait. Les deux compagnons le menèrent dans une grange voisine en disant qu'ils dormiraient bien sur le foin. Bientôt Pierre s'endormit, et alors ses deux compagnons lui volèrent l'argent.

*Le réveil.* Le lendemain il faisait déjà grand jour lorsque Pierre se réveilla. D'abord il ne put se rappeler où il était. Il se leva sur son coude et regarda autour de lui. Il vit le foin, il vit qu'il était dans une grange, et il se rappela les événements de la veille. Il chercha des yeux ses "protecteurs," mais il ne les vit pas; il les appela doucement, mais aucune réponse ne vint. Alors il se leva, alla vite hors de la grange et appela plus fort. Personne ne lui répondit, il ne vit personne, il se trouvait seul dans un champ désert. Il se secoua pour faire tomber les brins de ses cheveux et de ses vêtements. Il alla à une fontaine qui se trouvait près de là pour se laver. En ôtant ses vêtements, il trouva sa jaquette bien légère; il plongea la main dans la poche—elle était vide. Alors, enfin, Pierre comprit que ses deux protecteurs étaient des voleurs.

32. *A.* ne . . . nullement; chercher à; grand'-chance (cp. the kindred words in No. 30); comment attendre (cp. similar elliptical expressions in No. 31); il fallait que with subjunctive (the previous instances of falloir might be collected); tomber à terre (cp. par terre); elle tiendrait (he said to himself: elle

tiendra) ; cousues, découvertes (agreement of participle).

*B.* tâter.

33. *A.* à une cinquantaine (cp. douzaine) de pas ; qu'il avait prise ; prendre dans ; à peu de distance ; tout en dînant ; regarder jouer ; ombragée d'arbres ; penser à ; jouer aux billes (cp. jouer aux cartes, No. 28) ; des plus animées (other examples may be given) ; aimer à ; nouveau-venu (obs. formation) ; ouvrir de grands yeux (cp. No. 26) ; la soupe aux choux (cp. café au lait) ; sentir bon (cp. sentir mauvais, No. 28) ; afin que with subjunctive ; ses pauvres sous (place of adjective, cp. No. 17).

*B.* bête, s'attrouper, honnête.

34. *A.* par le soleil (par le beau temps) ; chose arrivée (no article) ; finissaient par brouiller (cp. Nos. 16, 23) ; faire oublier à son oncle la faute ; il n'y a pas de sa faute ; le vague (adjective used as substantive).

*B.* brouiller, vague.

*C.* continuer, fatiguer (not with English stress).

35. *A.* qu'il *ne* porta ; ne : . . nullement ; garçonnet (cp. blondinette and chambrette in No. 18, and dînette in No. 30) ; une belle ferme basse (place of adjectives) ; la maman (obs. article) ; toute blanche (pupils might collect previous examples of adverbial tout) ; de force ; revint à lui (reflexive) ; il ouvrit de grands yeux (cp. No. 26) ; profondément (formation of adverb) ; comme aurait

fait ta maman (order of words); prends-moi cette soupe ('ethic' dative; 'let me see you eat this soup') quand il eut fini (2nd parfait passé, cp. No. 7); je ne sais plus comment faire; la Pichonne (cp. bon, bonne); nous aurons mis (future perfect); il fut bien aise (substantive used as adjective); lorsque venait le soir (order of words); il avait failli mourir (cp. No. 21).

B. danser, atteindre, appartenir, bougea (cp. mangea).

C. introduire (cp. lui), amasser (second *a* as in pas).

### *Words for Dictation* (Nos. 32-35).

Se désespérer, étudier, la volonté, épuiser, la soirée, l'affaire, ordinaire, regretter, à même, la bête, extraordinaire, honnête, la fermière, peut-être, la prière, le clair de lune, le dernier, la ferveur, chauffer, le saut de mouton, la cause, la période, le repos, la meule, l'odeur, se fortifier, enfiler, pourtant, l'intelligence, danser, la dent, le lendemain, afin que, la sûreté, le besoin, atteindre, tâter, sûrement, plutôt, le front, tâcher, une cinquantaine, soigner, la passion, la prison, le garçonnet, la force, vague, bouger, l'action, la connaissance, le crime, la conduite, héroïque, le guide, le but, brouiller, surveiller.

### *Passages for Dictation.*

*Le parti de Pierre.* D'abord Pierre eut bien peur. Il ne pouvait pas retourner à St-Nazaire; il ne pouvait pas non plus écrire à son oncle, car il ne connaissait pas même son adresse. Il prit donc le



parti de se rendre à Paris, sans argent, à pied. Heureusement il trouva dans son paquet un morceau de pain, et quoique celui-ci fût un peu sec, il le mangea de bon appétit en buvant de l'eau dans le ruisseau qui était à peu de distance. Alors il se mit en route en remontant le courant de la Loire. Il alla pendant trois bonnes heures sans s'arrêter ; le soleil chauffait bien, et la faim se faisait sentir. Pierre s'installa à l'ombre d'un arbre et, bientôt, il s'endormit. Lorsqu'il se réveilla, il avait encore bien plus faim. Tout à coup il se rappela les pièces blanches de Madame Dubois. Il tâta bien sa jaquette, elles y étaient encore. Il décousit la jaquette et fit glisser une des pièces hors de la doublure. Alors, avec une aiguille de sa maman qu'il avait dans son paquet, il fit quelques points pour tenir les autres en place. Puis il se dirigea vers un village à peu de distance, il acheta un pain, s'assit sur une grande pierre et mangea son pain de bon appétit.

*Dans le village.* Tout en mangeant son pain Pierre regardait jouer des garçons du village. Bientôt il fourra le reste de son pain dans son paquet et alla jouer avec les garçons. Pierre savait très bien jouer aux billes ; c'est pourquoi tout le monde voulut être de son côté. Alors Pierre organisa une partie de saut de mouton. D'autres enfants étaient venus ; tous s'attroupaient autour du nouveau-venu. Tout à coup on rappela les enfants qui rentrèrent pour souper. Un des garçons, pourtant, resta et demanda à Pierre où il prendrait sa soupe, où il coucherait et où il irait. En entendant les réponses de Pierre, la pitié s'éveilla dans son cœur. Sans rien dire, il alla

vite raconter à sa mère que le petit garçon qui jouait si bien, ne savait pas où il coucherait, qu'on lui avait volé son argent et qu'il irait à Paris ; il demanda à sa mère la permission d'amener le garçon. La mère fut touchée et le permit. Pendant ce temps, Pierre s'était mis en route assez tristement. Il n'avait pas fait vingt pas que l'enfant le rattrapa et le mena dans la ferme.

*Dans la ferme.* Pierre entra dans la ferme ombragée de grands arbres. Dans la grande cuisine il trouva beaucoup de monde autour d'une grande table. On lui fit une place entre les deux enfants aînés, et il mangea de très bon appétit la soupe qui sentait bon. C'était une soupe aux choux, où il y avait tant de pain que la cuiller y tenait debout. Après le souper on demanda qu'il racontât son histoire, et il avait l'air si honnête et si naïf qu'on le crut sur parole. On l'invita à rester pendant la nuit, et Pierre fut bien heureux. Avant d'aller se coucher, les enfants jouèrent encore aux billes ; on lui fit une place dans le grand lit du fils aîné, où Pierre dormit très bien. Le lendemain la fermière fourra un peu de viande dans le paquet de Pierre, et plein de reconnaissance, Pierre dit adieu aux braves gens et continua sa route.

*Le voyage.* Pendant plusieurs semaines Pierre alla à pied. C'était assez agréable par les beaux jours. Il se reposait à l'ombre des arbres et couchait dans une étable abandonnée, quelquefois aussi il couchait en plein air. Mais par la pluie il fallait s'arrêter dans une auberge de village, et alors les pauvres sous diminuaient, diminuaient toujours. L'enfant vit

venir le temps où il faudrait peut-être mendier le long de la route. Et, à cette pensée, le rouge lui montait au front ; il avait peur de se montrer dans les villes et les grands villages. Il ne s'arrêtait guère que dans les petits villages. La faim et la fatigue finissaient par brouiller les idées du pauvre enfant. Il était si las . . . si las. Dans un pré il vit des meules de foin. Avec beaucoup de peine il en atteignit une et tomba sur le foin, comme mort, sans connaissance.

*Chez Pichon.* Le pré où Pierre était tombé sur le foin, appartenait à un gros fermier qui s'appelait Pichon. Celui-ci surveillait son monde et vint à passer auprès de la meule qui avait fort bien accueilli le pauvre petit voyageur. En le voyant, il lui dit de s'en aller tout de suite. Mais le garçon ne bougea pas. Alors Pichon vit qu'il était très pâle ; il lui rappela son aîné, le petit Jean, qui, six mois auparavant, était mort. Il souleva Pierre avec beaucoup de soin et le porta à sa femme. Celle-ci coucha l'enfant dans le lit du petit Jean ; elle lui ouvrit de force les dents serrées et lui introduisit un peu de vin. Bientôt Pierre revint à lui et ouvrit de grands yeux en voyant la fermière et ses enfants autour de son lit. On lui donna de la soupe, et Pierre se sentit fortifié. Il raconta son histoire et, une fois de plus, on le crut sur parole. Pierre dit à Pichon qu'il voudrait travailler chez lui, et Pichon ne refusa pas. Pendant quelques mois, Pierre travailla dans les champs, et tout le monde fut content de lui. Après avoir amassé une petite somme, il prit le parti d'aller rejoindre son oncle à Paris.

37. *A.* lustre (chandelier is a kitchen candlestick; bougie, one for the bedroom); quoiqu'il fût (No. 14 *A*); il fait jour; êtres (infinitive used as substantive; cp. dîner, souper, etc.); heureux de leurs costumes; fillette (cp. garçonnet in No. 35); jouer à des jeux (cp. Nos. 28, 33); d'ici à dix minutes; ne demander pas mieux que (être bien content de); fut abandonné (2nd parfait passé); que je *te* bande les yeux (the pupils might collect previous examples).

*B.* musique, fêter, quelques-uns, thé, abandonner, colin-maillard.

*C.* novembre, anniversaire, costume, maternel, amuser, demander, disposer (not with English stress).

38. *A.* il faut que je le voie (No. 14); avoir tort (cp. avoir raison in No. 20); de force (occurred in No. 35); en courant (gerund); il avait peine à retenir (cp. c'est à peine s'il . . .); un petit homme (so the neighbours called him, No. 16; the doctor, No. 19; and his mother, No. 20); que me (dat.) veux-tu?; sans parole (no article); se tenir debout (être assis, couché); *le* cœur *lui* battait; longuement (formation of adverb); j'ai reçu de ses nouvelles; pendant ces années (cp. ans); travailler dur (cp. sonner creux, No. 17; sentir mauvais, No. 28; and parler haut, chanter faux, tomber dru, tenir ferme, etc.); j'arriverai à payer; cela se fera (cp. cela ne se dit pas); j'ai gagné de quoi faire le voyage.

*B.* longuement, pardonner.

39. *A.* va! (cp. allez! No. 38); y réussir (je réussis à faire cela); ~~soi~~-même (reflexive); prendre



fin ; arrivée (cp. entrée) ; on vous demande (cp. on frappe) ; non sans fermeté (cp. non sans impatience, No. 38) ; tremblante (the participle is variable here) ; eût eu (past perfect subjunctive) ; lui avait peur (lui, emphatic pronoun) ; elle ne veut pas de son neveu ; en voilà assez ; parmi (not = entre) ; aller à (cela lui va très bien) ; se mordit les lèvres ; effrayé de (cp. content de, heureux de) ; *le* dialogue ; lisait et se leva (tenses) ; de quoi il s'agissait ; se remettre à faire une chose.

*B.* vilain, demande, laquais, embrasser.

*C.* arrivée, réserver, embrasser (not with English stress) ; influencer (*u* as in lui).

40. *A.* lui irait fort bien (cp. aller à in No. 39, of a suit of clothes) ; je suis content que tu sois ; il fit le loup (cp. faire le mort, No. 8 ; faire le brave, No. 26) ; en passant (gerund) ; *le* groupe ; plus jeune de dix mois ; bien des choses ; l'école primaire (cp. *First French Book*, No. 58) ; il fallait le faire ; nouvel ; afin de (cp. afin que, No. 33).

*B.* naïvement (cp. naïf, No. 28) ; irrégulièrement, flâner.

41. *A.* que je meure ; deux semaines (quinze jours, une quinzaine) ; on est ensemble ; il faut bien (cp. ou bien, No. 35) ; sa drôle de langue (cp. une drôle de moue, No. 19) ; avant qu'elle allât (cp. No. 14 *A*) ; il est moins que je *ne* l'aurais cru ; tout honteux ; que je pourrai (écrire) ; cela se fait (cp. No. 38).

*B.* procès, boutonner.

42. *A.* avoir honte ; soigneusement ; il craignit que sa tante *ne* le grondât (No. 14 *A*) ; aille ; qu'on ne l'aimât pas.

*B.* raisonnable ; essayer (j'essaie).

*Words for Dictation* (Nos. 37-42).

L'éclat, la livrée, hésiter, réussir, l'arrivée, réserver, la charité, mériter, s'écrier, généralement, la tristesse, l'anniversaire, un être, la fillette, maternel, l'effort, le buffet, essuyer, saisir, la profession, la nouvelle, la fermeté, adresser, l'appel, parfait, espérer, affectueux, le chef, raisonnable, le procès, la preuve, ailleurs, le danseur, le professeur, la feuille, autant, monotone, la faveur, reposer, bruyant, la bande, mentir, mendier, la souffrance, enfermer, se cramponner, la demande, influencer, embrasser, irrégulièrement, gourmand, avant que, ennuyeux, le gant, la manche, s'empêcher, tandis que, fêter, l'impatience, le marin, l'entraîn, afin de, ingrat, inventer, lâcher, flâner, sûr, le lustre, la bêtise, la naissance, bâiller, assourdir, perçant, s'avancer, le concierge, céder, froisser, la présentation, la valse, silencieux, l'affection, au sujet de, le dialogue, la gorge, le journal, la langue, la musique, quelqu'un, ridicule, la colère, recueillir, reconnaissant, les haillons, guérir, attrister, renvoyer.

*Passages for Dictation.*

*Pierre va à Paris.* Au commencement du mois de novembre Pierre dit adieu à la bonne famille Pichon. Cela lui coûtait bien de se séparer de ces braves gens qui l'avaient si bien reçu ; mais il voulut accomplir

le désir de sa mère mourante et aller à la recherche de son oncle. Pichon l'accompagna à la station, il prit pour lui un billet de troisième classe et l'installa dans le wagon. Pierre remercia le brave Pichon, et lorsque le train se mit en mouvement, Pierre, par la glace ouverte, agita son mouchoir aussi longtemps qu'il put voir Pichon. Cette fois Pierre arriva heureusement à Paris. Comme le docteur lui avait recommandé, il entra dans un café et demanda le Bottin. Avec quelque peine il y trouva l'adresse de son oncle, se fit montrer le quartier et la rue où celui-ci demeurerait et trouva bientôt le numéro de la maison. En voyant la belle maison, Pierre eut un peu peur ; mais il pensa à son père et à sa mère, il prit courage et tira la sonnette. La porte s'ouvrit et Pierre entra.

*L'accueil dans la maison de son oncle.* Le concierge qui avait ouvert la porte fut bien étonné de voir entrer un petit garçon mal vêtu. Mais l'œil de l'enfant était si suppliant qu'il lui permit de monter l'escalier. Sur le palier du premier, Pierre vit plusieurs laquais en livrée. Lorsque ceux-ci entendirent que le pauvre garçon désirait parler à leur patron, ils se moquèrent de lui en lui disant que M. Delsart ne recevait pas de vagabonds dans sa maison. Malgré les prières de Pierre, ils le firent redescendre de force. Dans ce moment, la porte d'une salle s'ouvrit, et M. Delsart parut. Il demanda la cause du bruit, et un domestique alla la lui dire. Le silence qui avait suivi le bruit, étonna Pierre. Il se retourna, il vit un monsieur à l'approche duquel les laquais se levèrent, il remonta vite, et allant

devant le nouveau-venu, il lui dit d'une voix suppliante : 'Monsieur, je suis venu ici pour voir Monsieur Delsart et on me jette à la porte.' Le monsieur le calma. Il lui dit qu'il était M. Delsart et lui demanda ce qu'il lui voulait. Au premier moment Pierre resta sans paroles, mais alors il dit courageusement : 'Monsieur, je voudrais vous parler seul.' L'avocat le fit passer dans son bureau.

*Avec son oncle.* M. Delsart s'assit à une table chargée de papiers. Pierre se tenait debout devant lui. Il dit que son père avait été le frère de l'avocat, qu'il était mort depuis cinq ans, que sa mère mourante avait raconté l'histoire de son père au docteur Dubois qui lui avait donné ses derniers soins et qu'après la mort de sa mère, le docteur lui avait raconté cette histoire. 'Je sais maintenant,' continua Pierre, 'pourquoi mon papa était si triste et si malheureux ; il avait la seule idée de racheter sa faute et il ne put l'accomplir. Ma mère m'a chargé de cela. Je suis venu de St-Nazaire, on m'a volé mon argent ; alors j'ai voyagé à pied, ne mangeant que du pain. Et lorsque je suis tombé mourant, de braves gens m'ont accueilli ; j'ai gagné de l'argent et j'ai fait le reste du voyage en chemin de fer.' M. Delsart était touché et dit à son neveu : 'Vois-tu, mon enfant, j'ai dit un mot en colère à ton père. Depuis ce temps-là j'ai cherché la trace de ton père sans la trouver. Cela a fait beaucoup de peine à ton père et à moi. Toi aussi, tu en souffrais. Mais tes souffrances vont prendre fin. Avant ton arrivée je n'avais qu'un fils, j'en ai deux maintenant.'

*La présentation.* Le jour où Pierre arriva à Paris,



était justement le jour, où le fils de M. Delsart, Maurice Delsart, avait son dixième anniversaire. On le fêtait par une matinée costumée. Beaucoup d'enfants étaient invités à cette fête pour s'amuser avec leur ami Maurice qu'ils aimaient, parce qu'il était bon pour tous ses camarades. M. Delsart ne voulut pas introduire son neveu avec les habits qu'il portait en arrivant. Il alla donc dans la chambre de Miss Nancy, l'Anglaise, qui élevait le petit Maurice, et la pria de laver notre petit voyageur et de lui chercher, parmi les vêtements de Maurice, quelque chose qui pourrait lui aller. Il s'y trouva, en effet, un costume de marin, qui, quoique bien juste, allait bien à Pierre. Celui-ci se regarda dans la glace et ne se reconnut pas. Alors son oncle amena Pierre au milieu des enfants et le présenta comme cousin de Maurice. Maurice le regarda avec un grand sérieux et lui serra bien cordialement la main. Tous les petits regardèrent curieusement le nouveau-venu qui se trouva bientôt comme dans un paradis.

*La matinée costumée.* Au commencement les enfants avaient été bien heureux de leurs jolis costumes, mais ils n'avaient guère été à leur aise ; la présence des mères qui étaient assises le long des murs, les gênait, et ils auraient préféré jouer à des jeux bruyants. M. Delsart s'en aperçut. C'est pourquoi il invita les dames à prendre une tasse de thé dans la salle à côté. Tout de suite les enfants jouèrent au colin-maillard avec autant de passion que s'ils avaient porté leurs vêtements de tous les jours. Ce jeu fut interrompu par l'arrivée de Pierre, mais bientôt repris avec le même entrain. Pierre s'amusa beaucoup. Tout le monde

voulait être de son côté comme dans le village où il avait joué aux billes. Après le jeu vint le goûter. Tous, grands et petits, firent honneur aux bonnes choses qui couvraient la table. Tout ce petit monde riait, bavardait, s'amusait de tout et de rien. Pierre était très heureux.

*La tante.* Madame Delsart, la femme de l'avocat, avait surpris son mari dans le moment où il avait dit à Pierre que ses souffrances prendraient fin ; elle avait appelé Pierre un vagabond ; elle avait dit à son mari qu'il était fou de regarder Pierre comme son second fils ; elle avait, pendant la matinée costumée, dit à quelques dames qui s'informaient du nouveau-venu : "Ce n'est qu'un orphelin que mon mari a recueilli par charité." Par tout cela elle avait montré qu'elle n'aimait pas Pierre. Celui-ci était assez raisonnable pour comprendre que la femme de son oncle n'avait aucune raison de l'accueillir comme l'avait fait son oncle lui-même. C'est pourquoi il essayait de gagner l'affection de sa tante. Mais c'était très difficile. Quelquefois, le soir, Madame Delsart jouait avec Maurice, mais jamais avec lui. Lorsque, l'après-midi, elle emmenait son fils dans la voiture, elle laissait généralement Pierre à la maison ; cela la froissait aussi que son fils Maurice parlât toujours de Pierre. Et malgré cela Pierre espérait gagner l'amour de sa tante.

43. *A.* changer de ; *le* caractère ; *rose* (the pupils might collect other instances of substantives used as adjectives) ; *le* cercle ; il ne tenait plus à jouer (je n'y tiens pas) ; *prît* (No. 14 *A*) ; ne . . . nulle part (cp.

ne . . . nullement, No. 32); propres (making ses emphatic); les choses qu'il avait vues; forcer à faire quelque chose; travailler à deux.

*B.* caractère, Pâques, forçait.

44. *A.* par une belle matinée (cp. No. 26); station (smaller than gare); la ferme Pichon (cp. la maison Hachette, l'affaire Calas); kilomètre (8 kilomètres = 5 English miles; a yard is a little over 91 centimetres); robe de dimanche (cp. blouse du matin, No. 37); une porte en bois; dernier-né (for formation cp. nouveau-venu, No. 33); ce fut le tour des petits (c'est mon tour); il se fit à tout; faire compliment de; il avait été fermier (no article); moins que tu *ne* l'espérais (cp. No. 41); plus âgé que tu *ne* l'es; (tout) de suite.

*B.* bâtiment, quant à.

*C.* aspect (*ct* mute, cp. respect, No. 23).

45. *A.* tomber en sommeil; donner mal; tout seuls; auxquels . . . aider; aussi restaient-ils (order of words); s'intéresser à; jaune clair (invariable, cp. des yeux bleu clair, des cheveux châtain foncé); rouges de l'effort (cp. rouge de ses efforts, No. 37); se fortifiaient à vue d'œil (cp. No. 36, end); qu'on pût vivre (No. 14 *A*); plus de trois semaines (plus followed by *de* in the sense of 'upwards of').

*B.* recommandation, pensionnaire, départ, élégant, remarquer.

*C.* muscle (*c* is pronounced).

46. *A.* ne . . . ni . . . ni; le charme; le sable; des

petits enfants (des now commonly found before petit[e]s); Pierre en était le général (as on previous occasions).

*B. bâiller, général.*

47. *A.* il y fait très bon; fée (our 'fay'; 'fairy' is really féerie); sans que Pierre vît.

*B. résigner.*

*Words for Dictation (Nos. 43-47).*

Décrire, la clarté, la gaieté, le fermier, la propriété, la couvée, le déplaisir, la santé, le dernier-né, le départ, la liberté, élégant, la marée, éclater, la détresse, le rocher, se résigner, la fée, la maladresse, le kilomètre, flairer, traire, à peine, examiner, engraisser, la dentelle, vrai, le désespoir, le taureau, la couleur, l'embarras, le sentiment, le ventre, le compliment, le Parisien, le bain, l'instant, Pâques, le cercle, bêcher, le pensionnaire, le bâtiment, la médecine, forcer, capricieux, se décider, l'admiration, la mesure, la confiance, allonger, le changement, agiter, le naufrage, arrangement, le muscle, la remarque.

*Passages for Dictation.*

*Maurice Delsart.* Maurice était plus jeune que Pierre de dix mois. Il avait déjà appris bien des choses que Pierre ne savait pas, car à cause de la maladie de sa maman, celui-ci n'était allé qu'assez irrégulièrement à l'école primaire. Il prenait les leçons d'un jeune professeur et lisait de l'anglais avec Miss Nancy, mais il aurait mieux aimé jouer qu'apprendre. Pierre prenait les leçons avec lui, et



le professeur était content de son nouvel élève. Vers la fin de l'hiver, Maurice tomba malade. Le médecin disait qu'il avait trop grandi. Maurice ne travaillait plus et ne tenait plus à jouer. Sa mère le soignait de son mieux, et Pierre devait lui raconter ce qu'il avait vu dans son voyage. Ce qui amusait Maurice, c'était ce qui se faisait à la ferme Pichon. C'est pourquoi M. Delsart écrivit à Pichon de faire une place à Pierre et Maurice pour les vacances de Pâques. Lorsqu'on dit cela à Maurice, celui-ci fut transporté de joie.

*Chez Pichon.* Par une belle matinée d'avril M. Delsart, Maurice et Pierre descendirent à la station d'Amboise. Là on prit une voiture pour aller à la ferme Pichon. M. Delsart fut très content de la ferme et de ses habitants. Et ceux-ci étaient aussi heureux de revoir le petit Pierre, qui, pendant ce temps, était presque devenu un petit monsieur. M. Delsart recommandait à Pierre d'agir en homme, de veiller sur Maurice et de lui écrire de suite si celui-ci n'était pas heureux à la ferme. Mais Pierre et Maurice furent paysans avec passion. Ils travaillaient à la ferme. Ils jetaient les grains aux volailles, ils cherchaient les œufs frais et les apportaient à la Pichonne, ils soignaient spécialement une vache qui leur était confiée, ils la trayaient, ils cultivaient leur jardin, bêchaient, plantaient, arrachaient les mauvaises herbes, et tous les deux se fortifiaient à vue d'œil. Mais bientôt les vacances furent passées, et Madame Delsart vint chercher les enfants. En voyant son fils fortifié, les yeux brillants, les joues fermes et roses, elle fut très heureuse.

48. *A.* aucune réponse ne vint, personne ne répondit; en (not dans) un instant; dans (not en) dix minutes; la vague (cp. le vague, No. 34); il faudrait (future in the past, cp. No. 18); plus de dix (cp. No. 45); toucher à.

*B.* marque, vague, pénétrer.

*C.* appui (ui as in lui).

49. *A.* à ce moment (cp. au même moment); oser faire quelque chose; plus de temps qu'il *ne* croyait (other instances have occurred); mettre du temps à faire quelque chose (cp. rester à ne rien dire, No. 18); lui léchaient *les* pieds; nageur (no article); il arriva à courir (cp. No. 38); faute de soins (cp. faute de mieux); chose facile (no article); se mourir; hors de lui (beside himself); le plus doucement possible (= aussi doucement que possible); que nous nous installions; il souffre (souffrant is the usual word for 'ill,' cp. No. 9).

*B.* sain, ceinture, barque, grelotter.

50. *A.* faisait de son mieux; pût (No. 14 *A*); si . . . avait pu; il avait mal à la tête (un mal de tête); il finit par s'endormir (cp. No. 23; commencer, finir par faire quelque chose); il fait nuit; qu'il s'en aille; sans que . . . fit; rien de pareil.

51. *A.* suffisamment (cp. patiemment, violemment); sa violence de la veille; la jeune femme le raconta, elle (added for emphasis); toute changée; demi-lucidité (cp. demi-heure); quoique Pierre divaguât.

*B.* opération, divaguer, divagation.

52. *A.* son compagnon de tous les instants ; on voulait bien ; finit par prendre (cp. previous instances) ; un dévouement de tous les instants ; il craignait que M. *ne* fût ; lorsque . . . et *que* ; faire grand plaisir.

*B.* différence ; orgueil.

*Words for Dictation (Nos. 48-52).*

La facilité, lécher, étrange, la lucidité, étranger, éprouver, fervent, faible, détester, cruel, la lumière, léger, la caresse, l'exclamation, le chevet, complètement, sauf, augmenter, le nageur, la lourdeur, se meurtrir, le sauveur, la douceur, tendrement, le rassemblement, suffisamment, embarrasser, la présence, impuissant, sain, la ceinture, le chirurgien, la résolution, la descente, au-dessous, au-dessus, la seconde, le secours, rassurer, la violence, l'émotion, l'opération, la scène, la constitution, la différence, certes, l'excursion, gémir, l'injustice, le sujet, le joujou, jaloux, joindre, la marque, manquer, la barque, l'accident, immobile, la muraille, l'appui, pareil, divaguer, l'orgueil.

*Passages for Dictation.*

*Sur la plage.* Pendant plusieurs mois Maurice se porta toujours bien. Mais comme il grandissait un peu trop vite pour ses forces, le médecin voulait l'air de la mer pour lui. M. Delsart était très occupé pour le moment ; c'est pourquoi sa femme alla avec les deux garçons à la mer. La vie que les enfants menaient là, était très heureuse. Après le

bain et le déjeuner les enfants étaient libres de jouer ; ils pouvaient courir, les jambes nues, sur le sable. Un jour, Pierre et Maurice allèrent à la recherche d'un peu d'ombre. Ils trouvèrent un bon endroit. Pierre se jeta à plat ventre, son livre posé devant lui, ses mains enfoncées dans ses cheveux. Après quelque temps Pierre entendit quelque chose qui ressemblait à un cri de détresse. Pierre crut reconnaître la voix de Maurice ; il se leva et regarda autour de lui. Maurice avait disparu. Pierre monta vite les rochers, et de là il vit son cousin, en bas, sur le sable. Pierre l'appela, mais aucune réponse ne vint. La marque que la dernière vague avait laissée, touchait presque à l'endroit où Maurice était tombé. Dans dix minutes l'enfant serait pris tout doucement par la marée et roulé, envoyé à la grande mer. Pierre n'avait plus le temps de retourner à l'hôtel ; il ne lui restait qu'une chose à faire : descendre auprès de son cousin et le porter hors de l'eau.

*La descente.* Pierre fit une courte prière, puis il commença la descente. D'abord il trouva facilement des endroits qui offraient un appui à ses pieds. Mais la chose commença à devenir difficile, et à une hauteur assez grande, son pied ne trouvait plus d'appui. Que faire ? Il ne pouvait plus remonter. En regardant en bas, il jeta un grand cri. Déjà la marée était arrivée jusqu'à Maurice, déjà les vagues lui léchaient les pieds, même les jambes jusqu'aux genoux. Il prit vite son parti : il s'élança dans le vide et tomba dans l'eau. La chute avait été amortie, et sain et sauf Pierre se releva. Il courut prendre Maurice, le tira hors de l'eau et le déposa tendrement



sur le sable sec, à un endroit où l'eau ne pouvait pas arriver, en lui faisant un lit aussi commode que possible. Son cousin s'était cassé, en tombant, le bras gauche. En voyant cela, Pierre se mit à pleurer.

*Le sauvetage de Pierre.* Comment sauver Maurice qui était toujours sans connaissance? Pierre ne pouvait le faire seul, il était trop faible. D'un côté de l'endroit où se trouvaient les garçons il y avait des rochers qui sortaient à moitié de l'eau. Pierre se dit que, tout au haut, il aurait plus de chance d'attirer l'attention. Il monta donc de rocher en rocher et arriva, non sans peine, au bout de la muraille. Là il agita son mouchoir. Après quelque temps une barque s'approcha. Dans celle-ci il y avait un monsieur de Paris et sa jeune femme qui logeaient dans le même hôtel et que Pierre connaissait. Ils reçurent Pierre dont les forces s'étaient presque épuisées, dans leur barque, et Pierre leur raconta ce qui s'était passé. La barque se dirigea vers l'endroit où se trouvait Maurice; le monsieur porta celui-ci dans la barque, et alors on retourna à l'hôtel où tout un rassemblement s'était formé à cause de la longue absence des deux garçons. On alla chercher le chirurgien de l'endroit et on envoya une dépêche à Monsieur Delsart. La dépêche arriva à temps pour que le père pût prendre le train du soir et amener un chirurgien de Paris.

*La colère de la tante.* Madame Delsart fut terriblement effrayée en voyant son fils sans vie, sans connaissance dans son lit. Tout d'un coup elle vit Pierre et se retourna furieuse. 'Va-t'en,' lui cria-t-elle,

‘c’est toi qui l’as mené au danger ; c’est ta faute s’il s’est blessé ; s’il meurt, ce sera à toi que je le devrai. Depuis que tu es entré dans ma maison, il m’aime moins. Tu me l’as pris. Je te déteste. Va-t’en !’ Pierre la regarda, très effrayé ; il resta sans paroles et s’en alla tristement dans la chambre qu’il partageait avec Maurice depuis l’arrivée à l’hôtel. Il était très malheureux parce qu’il n’avait pas mérité la colère de sa tante. Il finit par s’endormir sans quitter la chaise où il était, la tête appuyée contre le mur.

*L’opération.* Lorsque Pierre se réveilla, il faisait nuit. Il entendit du bruit dans la chambre à côté où l’on avait transporté Maurice. Pierre se leva, non sans peine, car il avait mal partout. Il ouvrit la porte, mais il disparut vite dans l’ombre, car on faisait sortir sa tante qui pleurait. Son oncle était debout auprès du lit de Maurice ; le médecin de l’endroit et le chirurgien de Paris préparaient des morceaux de linge. Pierre eut un mouvement de joie, car il entendit Maurice crier : Je veux Pierre. Celui-ci fut tout de suite près de lui, et les deux enfants se tendirent les mains. Le chirurgien de Paris voulut faire sortir Pierre, mais celui-ci promit d’être bien sage, de ne pas dire un mot et de tenir seulement la main de Maurice, comme il avait toujours fait chez le dentiste ; il suppliait si bien que le médecin lui permit de rester. Tout le temps qu’on remettait le bras et que Maurice souffrait cruellement, Pierre tenait la main de Maurice et ne tremblait pas. Mais lorsque le chirurgien dit qu’on pourrait

faire venir Madame Delsart, Pierre se glissa hors de la chambre.

*Deux malades.* Après l'opération on arrangea les oreillers de Maurice, et bientôt le calme du sommeil se vit sur la petite figure blanche. Le malade passa une bonne nuit. Le lendemain, de bonne heure, la jeune mariée frappa à la porte de Madame Delsart pour avoir des nouvelles du blessé. C'est par elle que Monsieur et Madame Delsart surent que Pierre était le sauveur héroïque de Maurice. Madame Delsart se rappela sa colère de la veille et en fut honteuse. On s'élança dans la chambre de Pierre. Quel aspect ! Pierre, toujours dans les vêtements qui avaient été mouillés la veille, était sur son lit, la tête tournée et retournée d'un mouvement machinal. Il ne reconnut ni son oncle ni sa tante et répétait sans cesse d'une voix navrante : "Maman, maman, ma petite maman !" Le médecin disait qu'il avait la fièvre cérébrale. Ce fut un coup pour Madame Delsart. Elle se disait : "S'il meurt, c'est moi qui l'ai tué." Elle était toute changée et ne quitta plus le chevet du malade pendant longtemps. Lorsque, dans un moment de demi-lucidité, Pierre sentant une main fraîche et douce sur son front, l'appela "maman," elle se détourna et dit en elle-même : "Oui, je te le promets, je serai ta maman, toujours. Tu verras !"

*Aimé ! Quitte !* Maurice allait bien ; l'opération avait parfaitement réussi ; mais il se sentait perdu sans son compagnon de tous les instants. Avec Pierre c'était autre chose ; il y eut des moments où la fièvre devint si terrible que le médecin ne répondit

plus de son malade. Et pourtant il ne mourut pas ; sa forte constitution finit par prendre le dessus. Lorsqu'on sut dans l'hôtel et dans tout le pays que le garçon était sauvé, il y eut une explosion de joie. Les petits lui envoyaient des fleurs cueillies exprès pour lui. Cela lui fit plaisir. Une chose le tourmentait ; il voyait que sa tante, qui aimait tant les bals, les excursions, les soirées, ne quittait jamais le chevet de son lit et qu'elle était tellement affectueuse pour lui. Il lui semblait qu'il volait le plaisir de sa tante. Mais celle-ci—Pierre le sentait bien—n'était plus comme auparavant : Elle racontait des choses drôles, faisait rire tout son monde et oubliait même de dire 'vous' à son mari. Une fois Pierre apprit qu'on devait faire une grande partie de campagne et que les Delsart refusaient de s'y joindre pour rester avec lui. Alors Pierre eut le courage de dire : " Ma tante, il me semble que je vous vole votre plaisir." Mais Madame Delsart lui répondit : " Je ne suis plus ta tante, une vilaine tante qui ne t'aimait pas ; je suis ta mère. Tu m'as sauvé mon fils, tu m'en as donné un autre. Et j'aime mes deux fils d'une tendresse égale !" Que Pierre était heureux ! Et en même temps son oncle prit la main de Pierre et lui dit : " Quittes, mon fils, nous sommes quittes ! "













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